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John C. Freund

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THEN, NOW AND THE FUTURE



It is only those who can go back half a century who can have any idea of the enormous progress which this country has made in musical knowledge and culture and in the development of our musical industries. At that time the symphony organizations consisted of one society in New York and none in Boston. To-day there is scarcely a city of any account which has not one or more. Our grand opera, which was almost wholly confined to New York and New Orleans, consisted of desultory seasons, with inevitable bankruptcy. The Metropolitan Opera House had not been built. Steinway Hall, it is true, was in existence, and was the center of musical activity in the way of recitals, concerts, all maintained, however, through the enterprise and generosity of the great Steinway house. In Boston there was the Handel and Haydn Society, giving oratorio. In many cities the German choral societies were at work. There were no musical papers. The first one was started by the present Editor of MUSICAL AMERICA, who is, therefore, contemporary with our musical rise and progress that is exemplified in the present issue of this journal, a cursory perusal of which will give those doubting Thomases who believe we are still in the abyss of musical ignorance, something to think over.

Way back in 1870, music in the public schools was almost unknown. There were no music supervisors. To-day there are over seven thousand. In our great universities and schools music was taboo. It was considered *infra dig.* for a student to take it up as a serious study. No such thing as a community chorus, which movement has swept the country the last few years, existed. Such an idea as introducing music into factory life would have been ridiculed. To-day there are thousands of the largest concerns, where music forms not only an integral feature in the social life of the employees but has been introduced during the working hours, with wonderful results in promoting the morale and efficiency of the workers.

With a few exceptions, our military bands were not of much account. Music in the churches was of a very low order, consisting of the singing of a few hymns and psalms. Our musical industries, which had scarcely any existence a hundred years ago, had, however, reached considerable distinction, especially in the manufacture of pianos. To-day we know that our musical instruments of all kinds lead the world in quality as well as quantity. It is we Americans who to-day manufacture more pianos and player pianos than the rest of the world put together, and of finer tone quality, and certainly more durable. It is we Americans who manufacture the finest harps, mandolins, guitars, band instruments. We have long led in the manufacture of reed organs, and it is we Americans who have invented those marvelous appliances and electrical devices which have revolutionized church-organ building, as those know who have compared some of our great organs with the finest there are in Europe.

And finally, it is we Americans who, through our inventive genius, have evolved the player-piano and the talking machine, which have carried music into hundreds of thousands of homes that before that were silent, into the home of the mechanic as well as of the millionaire.

Of late years there has been a great move toward the recognition of our own talent, when it has merit. It was natural that there should be, as there still is, to a large extent, a prejudice for everything and everybody foreign, whether of merit or not. During the formative period of the country, as we know, we had to depend upon the Old World, while we were busy with material things. We had to depend upon the Old World largely for our music, our art, our drama. Thus, naturally, a prejudice in favor of the foreign arose, a prejudice which shows itself in other matters beside music, drama and art, namely, in a preference for foreign makes of furniture, Parisian costumes, English silverware and furniture.

But to-day that is all changed. Just as we declared years ago our political independence, when we broke loose from old England and

got along better with her afterwards; just as the time came when we declared our industrial independence and built factories for the things that we had hitherto imported; just as the time came for our financial independence, when instead of borrowing money from the whole world for our enterprises we now lend money to the whole world—and in billions—so the time came when we rose up and declared our artistic independence, in the sense that while we were perfectly willing to acknowledge the great debt we owed Europe, while we were perfectly willing to accept with open arms the great talents that might come to us, we had determined to stand by our own “on the merits,” which the older nations have always done.

What has been accomplished in this direction can be seen by the fact that it is no longer necessary for our talented young singers and players to go abroad for a musical education, for a foreign endorsement and to adopt a foreign name to secure success. Comparison of the programs, even five or ten years ago, with the programs of to-day, shows how the American composer is not only getting an opportunity but is making good. It is not so many years ago that no publisher, scarcely, in this country, would dare bring out an American composition.

It is, however, in the recognition not of what we can do for music, but what music can do for us, that the great progress has been made of recent years. We are beginning to understand that music is not something merely for the educated few, for fashion and music lovers to go to the opera, to be restricted to those who can appreciate it and who have considered everything of a popular character as vulgar and “a prostitution of the art,” as one of the critics recently observed. We are beginning to realize that music has a purpose in life far beyond which most of us ever believed it could have. We are beginning to understand its wonderful humanizing, consoling and above all uplifting power.

What would have been said, but even a few years ago, of a great department store with an auditorium in which daily concerts are given? How crazy the man would have been thought who, in such a store, opened his business life every morning with song! What would have been thought, even a few years ago, of parades of marching people, singing, which is to-day a permanent factor in the system of education of the largest public schools in the country. And it is but a few months ago since the Governor of a great state issued a proclamation calling upon the people to rise up, march and sing, the first time that such an important functionary took a definite stand with regard to music as an aid to patriotism and public service.

An enormous impetus has been given to our musical life through the war. Music then came to be appreciated through its power to maintain the morale of the boys in the trenches, through its power to alleviate the suffering of the sick and wounded in the hospitals.

All this has stimulated the movement and strengthened the hands of those who are to-day appealing to Congress for the institution of a Ministry of Fine Arts and the establishment of a National Conservatory of Music. We are the only country to-day, with all our wealth, intelligence, culture, with all our wonderful enterprise, with all our marvelous resources, which gives neither recognition nor support to the great cultural influences, that mean more in life and mean more to human progress than all the banks, skyscrapers, railroad systems, that can be built.

But the great movement of the day goes beyond this. It is in the recognition that all civilization must ultimately depend upon the happiness of the individual home, the home of the wage earner as well as of the capitalist. We are beginning to see that by the happiness, the comfort, the enlightenment and culture of that home, our own individual advancement, progress, indeed our own civilization, must ultimately be tested and determined.

The day of the autocratic, highly cultured, educated few that ruled the world for their own advancement, leisure and pleasure, the day of those who lived on the toil and toil of others, has passed. There has not

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only been a re-arrangement of nationalities and boundaries. A new order of social as well as industrial and commercial life is in the making. And that new order has been forced upon the world by the cry of outraged, crucified Humanity, "We want a better life, and we propose to have it!" Those who heed this cry will do more to offset Bolshevism and a reckless, extravagant, impossible Socialism than can be brought about by methods of repression and antagonism.

We have taken much of the labor from the backs and hands of men and put it on to the machine. But with that we have made the labor of the individual man all the more monotonous. We have abolished the saloon, taken away even the working man's glass of beer. But have we given him anything in its place, as a reward when the day's work is done? And you can't meet this situation with ice water and a tract. But you can meet it with intelligent recreation, in which music has the leading rôle.

So we see great movements for the entertainment of the masses, with music—the masses who are crowding to-day into the movies because they find there more or less intelligent recreation. We see our great daily papers fostering Free Concerts for the People. We see all over the country musical organizations by the thousands arise. We see

music coming into her own in the public school system, where it must come not as a hated interloper but as a welcomed and honored guest.

All these influences which are in the making and the working as the cause of music is pleaded from the public platform, through the press, through great conventions, must unquestionably give greater opportunity as well as inspiration to our own composers. They will rise from the rut of the past and while paying due deference to the great masters they will express the spirit of democracy triumphant, the democracy which embraces the young and the old, the rich and the poor, the humble toiler as well as the multi-millionaire, which knows neither prejudice of race nor religion, and which has the heart as well as the brain to welcome a man and acknowledge him, if he is a man, whatever the color given him by nature.

So we Americans are moving on, on the road of progress, through our appreciation and acknowledgement of the needs of humanity, the need of something more than just the ability to continue at some deadly monotonous work, work which has often no further end than to provide that which is trivial or even useless.

We are moving on this road, we Americans, the light is ahead, and so, as we to-day lead in enterprise, in invention, so we shall lead the other nations, not to an impossible millennium, but to that observance of the golden rule which sees in "service" and in the happiness and comfort of those with whom one is associated, in whatever activity it may be, the highest and noblest aim of the individual.

John C. Freund

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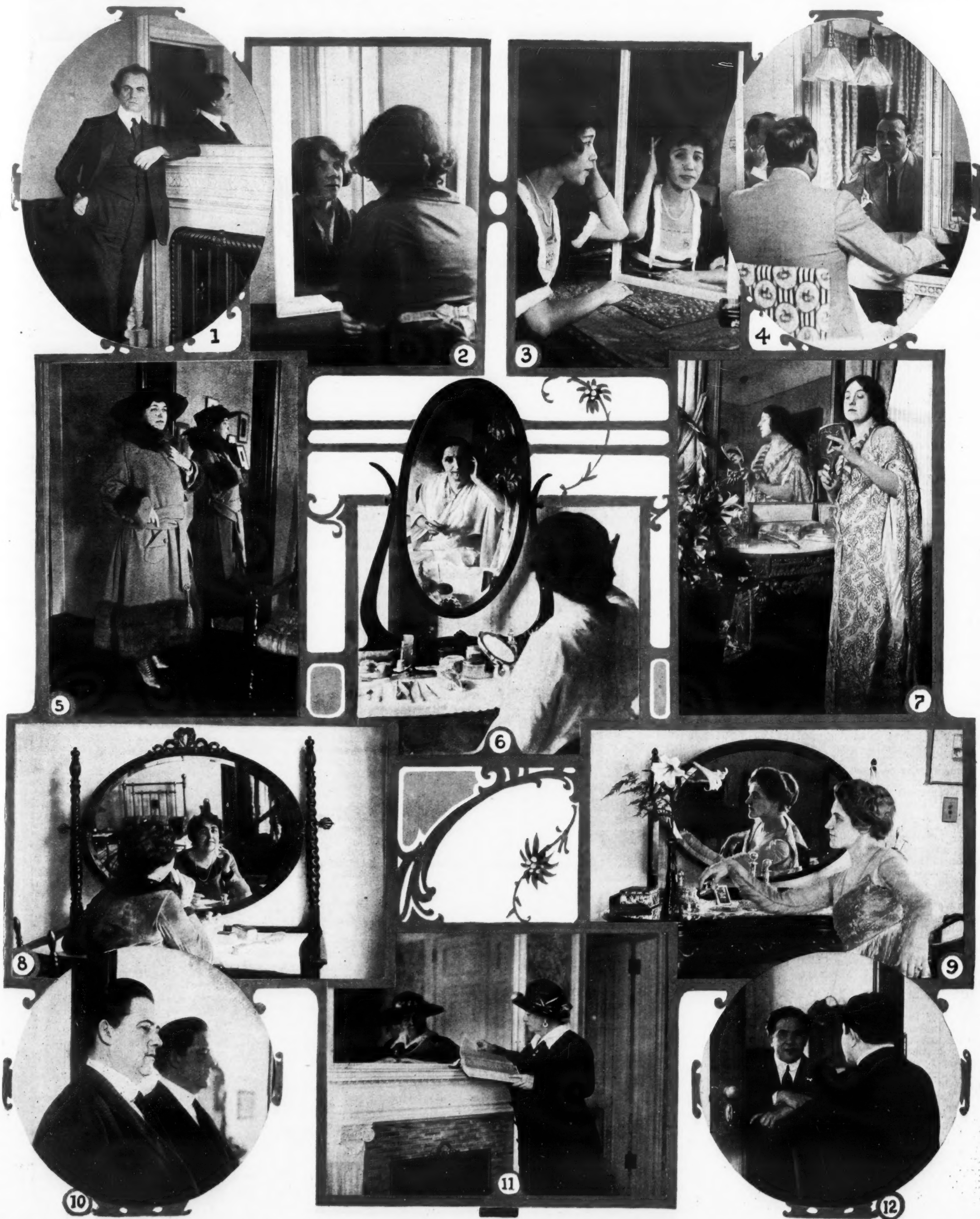
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Through the Looking Glass, With Alice in Musicland



No. 1—Jan Kubelik finds his double—in his mirror; No. 2—Ethel Leginska sees herself as her audiences see her; No. 3—Nobuko Hara in the rôle she plays when she is her own and only audience; No. 4—Enrico Caruso holds the mirror up to nature, plus the powder puff; No. 5—Alice Nielsen indulging in the luxury of a full-length; No. 6—If the image could sing, what a rival Amelita Galli-Curci would have!; No. 7—In spite of this, Anna Fitzu can prove she isn't twins; No. 8—Margaret Matzenauer has a tête-à-tête with a very famous contralto; No. 9—May Peterson and May Peterson, both considering the lily; No. 10—Two guesses are permitted everyone in this puzzle picture, the purpose of which is to find Arthur Middleton; No. 11—Mme. Schumann-Heink and the lady in the glass apparently are interested in the same book; No. 12—Titta Ruffo, caught coming and going. (Photos Nos. 2, 3 and 7 by W. Jay Fredericks; Others by Bain News Service.)

TANDLER'S FORCES AT ODDS WITH UNION

Los Angeles Symphony Will
Be Run as Open Shop
in Future

LOS ANGELES, CAL., Oct. 15.—In the annual résumé of musical activities in Los Angeles as given elsewhere in this issue, the plans of the Los Angeles Symphony Orchestra as outlined to the writer early in September, are presented. But the musical union of Los Angeles, the Musicians' Protective Association, has taken a hand in the game and it seems at this writing, has thrown the sort of monkey wrench into the machinery which will remove the union as a cog in the mechanism.

Mr. Clark, having secured about twenty-five new players for his Philharmonic Orchestra, the management of the Los Angeles Symphony, through Adolf Tandler, its director, chose a dozen new men for the strengthening of that organization, most of them or all, from Eastern orchestras. It asked the union for "permission" to bring these men to Los Angeles. The union allowed six men, but when Fred Paine, formerly of Detroit, appeared on the ground to act as Mr. Tandler's tympanist, the union voted to deny permission to "employ one F. Paine, tympani performer, brought to this jurisdiction in violation of local laws," in the words of Union Secretary Moore.

Mrs. Dean Mason, newly elected president of the Symphony Association, said: "The union is denying us the right to select and bring to Los Angeles a much needed tympani player, Fred Paine. The union is demanding that we hire two local musicians not up to the standard of our orchestra and that unless we engage these two musicians and twenty more as scheduled, the union will not permit the employment of certain necessary importations." Two tympanists of San Francisco having applied for the position and the Los Angeles union "ordered" Mr. Tandler to go to San Francisco, at his own expense, and attend the examination of these two men before a committee in which Tandler had no voice.

President Joe Weber of the National Musicians' Union, wired to the Symphony, asking if the five musicians under contract and now in New York, were to be put to work as per contract. Mrs. Mason answered that the Symphony was tired of the marked discourtesy and dictation which had been shown the Symphony, and that it was decided to conduct the orchestra henceforth on the "open shop" principle. Consequently, the men under contract are free to make their appearance and to draw their salaries for work performed.

Mrs. Mason further states that the orchestra is not "non-union" but "open shop," a principle which is finding great favor in Oregon, Washington and Arizona, after the examples of union dictation in those States.

It is understood that, alarmed by this decision, certain members of the union are agitating a compromise, seeing sixty or seventy good jobs rapidly disappearing, unless they want to drop membership in the union, as that body doubtless would forbid their playing with non-union men. But it is said that the time for the union to use conciliation has passed, after the treatment given the Symphony.

Coming at a time when the theaters of Los Angeles are considering the discharge of their union orchestras, owing to the large advance in rates demanded by the union and the same conditions existing in the leading cafes, where music for the noon meal has been dropped for the same reason, these conditions have brought a number of the local musicians to a condition of dissatisfaction.

Mrs. Mason says that all the financial obligations made by the orchestra will be fulfilled to the letter if the obligations of the employees are fulfilled. She also says, as does Business Manager Campbell of the Symphony, that many pledges of guarantee money have come in since the announcement of the application of the open-shop principle by the organization. "A sufficiency of money for the season is the least of our troubles," said the president. "The union deferring this action until the first of October, less than a month before the announced date of our opening concert, thus trying to make us swallow its orders, will have the effect of delaying our sea-

Pavlova Returns to U. S. After Extended Absence



Anna Pavlova, the Eminent Russian Dancer, and Hubert Stowitts, Her American Pupil and Member of Her Troupe

Anna Pavlova, the Russian dancer, arrived in New York on the *Adriatic* on Oct. 17, after nearly two years' absence from this country. With her was her company of dancers who will make an extended tour of the country under the management of Fortune Gallo. Among them were Alexander Volinine and Ivan Clustine, both of whom have been seen with her on previous tours. New members of the organization include Marie

Oleneva, formerly première danseuse in Russia, and Hubert Stowitts, a young American, discovered and trained by Mme. Pavlova.

Joyce Cole, a young English girl of the organization, was detained by the immigration authorities, as she is under sixteen years of age and was unaccompanied by any of her relatives. Bond for her was furnished, however, by Mr. Gallo and she was finally permitted to enter the country on Oct. 18.

son somewhat, but it has had the other effect of bringing to us a host of business men and prominent women who know what union domination means. We would give up the season's concerts entirely rather than again go through the ordeal of having our business managed by outsiders. But our concerts will be given and given by capable orchestra players." W. F. GATES.

ITALIANS TO PRESENT CO-OPERATIVE OPERA

Babes-in-Arms Will Be Welcome at
Lexington Performances of
Workers' Union

Italian workers of New York have organized an opera company of their own, "The Unity Grand Opera Company" which announces a season at the Lexington Opera House. Unique reasons are offered by Alfio Rifici, president of the Italian Cloak, Suit, and Shirt Makers' Union which is sponsoring the opera project of the co-operative plan. It is "that Americans of Italian blood show a falling off in the musical taste traditional of their race."

"If you go to opera in Italy you will note curious things. In a box are gathered man, wife and half a dozen children from infancy up. A child cries. The mother hurriedly takes it outside into the aisle, quiets it, and returns. You will probably be annoyed by the numerous restive children all around. But the Italians correctly reason that the cultivation of a sound national taste for music requires the habituation of a people to good music from childhood. At the opera in America things are far different."

"But at the Unity Grand Opera children will be welcomed with enthusiasm. The union officials beg parents to bring their children. And thus there will be an endeavor to preserve the love for music among the Italians in America."

Joan Manen, Spanish Violinist, to Play
in New York

Spain is the country which sends the latest violinist, Joan Manen, who will make his America debut on Nov. 16 in Carnegie Hall under the management of Antonia Sawyer, Inc. Last season he completed a tour of South America, and in a recent letter he remarks that requests were constantly made there for the works of Bach, which were listened to almost with reverence. Coenraad Bos will accompany Mr. Manen at his debut.

FRITZ KREISLER RETURNS

Violinist's Only Difficulty in Landing Is
Smallpox Case Aboard

Fritz Kreisler arrived in New York on the *Nieuw Amsterdam* on Oct. 12. The ship was held up for a number of hours on account of a case of smallpox on board. The patient, a steerage passenger, was removed to Swinburne Island and everybody on board was vaccinated.

It had been rumored that there would be some opposition to the violinist's landing in this country, as the United States and Austria are still technically at war, but this rumor proved unfounded. Mme. Kreisler when spoken to over the telephone said: "We had no trouble at all, and every possible courtesy was shown us. The report that Mr. Kreisler would not be allowed to land was absurd and must have been spread by someone who would have liked to see it happen. The smallpox episode was unpleasant, but everything else was as agreeable as possible."

Constantine Nicolay, bass, of the Chicago Opera Association, was also on board the *Nieuw Amsterdam*.

PARIS OPERA SHUT DOWN

Strikers to Give Star-less Performances
in Labor Exchange

The walking delegate of the Paris Opera Employees' Union, members of which are on strike, announced that the strikers would give a performance of opera under their own direction in the hall of the Labor Exchange, where labor mass meetings are held, during the forced closing of the opera, according to the Paris correspondent of the New York *Herald*. Their performance will be without scenery and with rented costumes. There will be no "stars" who are not members of the union.

The Concert Pas de Loup, which is held on three afternoons a week in the opera, was not given because the musicians were at a strike meeting. M. Sandberg, director of the concerts, issued an ultimatum to them, calling attention to the fact that these concerts are for the benefit of the musicians and declaring that if the musicians were not on hand for the next concert they would be discontinued permanently.

French newspapers deplore the closing down of the opera, saying that "Paris without the opera is like Rome without the Coliseum."

HALE SAYS BOSTON IS "OFF MUSICAL MAP"

Critic Believes City's Day in
Music Is Gone—Blames
"Bridge and Germans"

BOSTON, Oct. 12.—That Boston is "off the map musically" is a remark that has of late been heard with increasing frequency in the conversation of those interested in music in Boston, but it was for the first time given anything like a formal statement last night at a meeting of the Boston Music Publishers' Association. The statement was made by no less an authority than the distinguished Boston critic, Philip Hale, who was the principal speaker of the evening and who prefaced his remarks by saying that Mr. Fisher, in introducing him, had "bound him over" to tell the truth, and that therefore, he would try to do so, even at the risk of being considered harsh.

Mr. Hale began by recalling musical conditions in Boston when he came here, more than twenty years ago, at which time the city was justly regarded as the musical center of the country—not even New York or Chicago then disputed the fact—for Boston had, in addition to her Symphony Orchestra, choral societies and church choirs unequaled in other places. "Boston," said Mr. Hale, "does not enjoy this honor now—it is off the map, musically."

The decline of the choral societies was next mentioned: the "farming out" of the famous "Handel and Haydn Society," and the fact that there is no body of singers which the public will pay money to hear. To get a large audience at a choral concert prominent soloists must be engaged and be widely advertised by the manager. In order to obtain a sizable audience to-day at almost any sort of musical recital, Mr. Hale said, the word has to be passed on by a society leader, and in these cases a large proportion of those who attend are present not because they know or appreciate music, but because they have been told by an influential person that they must hear or see so and so. Many of them applaud things that they would have been bored stiff listening to years ago. Automobiles and "bridge" were held to be partially responsible for conditions.

The Boston Symphony Orchestra, which Mr. Hale maintained was the only survivor of Boston's greater days, has, he went on, "been damnably maligned and maliciously talked about, not only here, but in New York." With regard to the so-called strike of last March, he said the threatened disruption was not to be attributed to union agitation, or to the actions of what he characterized as a "hot-headed young violinist," or to the trustees of the orchestra, whose chairman he admitted to have been "lacking in tact." Germany, he asserted, was back of the movement, the propaganda-spreading campaign having had its inception there, but much of the effective work having been done by German sympathizers, on the Semitic side, in New York, and also by a local man who spread accounts of higher wages being paid in other cities. Some players also left, according to Mr. Hale, because they did not wish to play under a French conductor.

Turning from the subject of the orchestra, Mr. Hale spoke more particularly of the music publishers' field. Jazz music, he finds, has been beneficial in the respect that it has taken many composers out of the solemn rhythm in which they had been working for many years. "I pity the man," he added, "who cannot enjoy 'Jasper, I Hear You Calling Me' and 'The Robert E. Lee,' for they are infinitely better than the pieces produced by some of you gentlemen."

Music of the future, he said, rests with the publishers and not with the conductors, and the publishers should support the best and not get the idea that any one nation—not even America—has a divine right to music. He also had a favorable word for the graphophones, saying that they enabled many people to enjoy music which they would not otherwise hear.

In the course of his remarks, which were made informally and not in the form of a set address, Mr. Hale paid a tribute to the late Charles T. Griffes as one of the best American composers, and deplored the material difficulties which blocked his creative work.

C. R.

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Woes Galore Make Life Unhappy for Opera Contralto



"Fricka" Giving a Correct Imitation of "Mrs. Jiggs."

TWO years ago, lovely, soft-eyed, golden-voiced Carolina Lazzari, fresh from her débuts in "Dinorah" and "Isabeau," sighed:

"I certainly would like to play some part more attractive than a grandmother or a goatherd!" Which makes a nice tag to pin this article to.

Did it ever occur to you, de-ar rea-der, that an operatic contralto's life is, dramatically speaking, just one gloom after another? Because it is. Off the stage, luckily, she has as good a chance for life-happiness as anybody else; but on it!

Never for the lady with the contralto build of vocal cord is the enthusiastic embrace of the fat tenor at the curtain's fall, or even the dawning of adoration in his eyes in the first act; the best she can do is to fall in love with the Devil. Her line of life is as clearly marked as the headline in your palm; she can be a *Mother*, a *Confidante*, a *Nurse*, a *Witch*, or a *Conspirator*; but she never can have any fun. She can't even, as a rule, take the center of the stage and die there in a manner to earn her a bigger salary; she can hardly ever wear any really lovely clothes, and when she does, her cruel contralto fate prevents her from being happy, amiable or good in them. True, she has a fat part (and fat is usually right; cf. the photos) in "Samson," but *Dalila* was no lady. Some contraltos have sung *Carmen*, but *Polyanna* herself couldn't make that girl out to be either happy or good; and as for *Amneris*, rôle most frequent of all for the contralto, she simply holds the operatic record for general unamiability of disposition and nastiness of temperament. Well may she pray at the end of the opera! And *Ortrud*, another famous rôle, what is she but a sort of a Teutonic *Amneris*, with a few mean traits of her own thrown in?

That "Confidante" Job!

Of course, there is the "confidante" job, the *Brangaene-Suzuki-Alice* kind of thing. Well, how would you like to clasp your hands and look with tender sympathy at some other girl (with whom you're probably not on speaking terms off the stage) for three hours on end? By way of variety, the suffering dramatic contralto is offered the chance to be a *Mother Superior*, as in "Thaïs" or "La Reine Fiammette." But does any young monk of Siberia ever show up to relieve the monotony? He does not. As a *Mother Superior* in opera, you simply lead processions and chants and things with a saintly look; and while that is admittedly a relief from the jealous-cat sort of assignment, it's not much, considered as a diversion.

This *Mother* business is the librettist's fault, to begin with. He starts out with the idea that no soprano can ever be relied on to bring her family to adult years; and operatic statistics are behind him. *Par exemple*, *Butterfly*, whose notion of raising a child is to make up its poor little face for it at two (which is young even for these days) then give it the American flag while she commits hara-kiri after having kept the child out of its crib all night. *Gismonda* is another soprano mother and a nice one she is! The way she lets her infant

Miseries Follow Owner of the G String Voice—She May Be a Mother, a Conspirator, a Nurse, a Confidante, or An Ab-bess, But the Librettist Always Takes Care to Allot Her a Full Measure of Distressing Adventures

By CLARE PEELER

land into the lions' den makes it extremely unlikely that he'll ever grow up to annoy any stepfather, morganatic or otherwise. *Toto's Mother* in "Zaza" stands by, seeming to have lost her voice altogether, while her baby daughter goes in for uplifting a strange woman. (It takes a middle-aged regulation contralto mother, the worse for 2.75, to make the real parental hit in that masterpiece of woe.)

Errors of the Operatic Mother

On general principles, wherefore, it being admitted that being an operatic mother occurs for the purpose of making the lady chiefly responsible extremely unhappy, it falls to the contralto to do the mothering. Marked for trouble as the sparks fly upward, what does she do? Brings the children up even worse than the sopranos (look at *Herodias*; even *Herod*, not overparticular himself, wouldn't stand for the results of her child-training system) then she talks about it for the rest of the evening. There's absolutely no point, for instance, in singing "Ah, mon fils!" at your son for twenty minutes, including encores, out of sheer gratitude for being allowed to live, and then never teaching him better than to go off and be a false *Prophet*. *Azucena's* ideas of happy family life, complicated with abductions and everything, land herself and son in jail, though she has the natural human excuse of wanting to put one over on *Leonora* by singing "Back to Our Mountains" in the middle of the stage. Again, who but a contralto *Mother* would be made to do anything so essentially un-eugenic as to take a little *Maliella* into her home? Anybody not out to hunt gloom would know that that young hellion would put *Gennaro* up to stealing the Madonna's jewels just as soon as

ance the most cheerful thing is that she dies outside, anyhow.

Some Joyous Alternatives

In one or two operas, the contralto can be a man, if she wants to; but who'd—sh! I mean to say, the operatic men-contraltos aren't attractive, except *Urbain*. *Orfeo* mostly is miserable because he's lost his *Eurydice*; and goodness knows the *Goatherd* usually looks about as beautiful as the *Witch* in "Hänsel and Gretel."

Which brings me to another nice alternative the stage contralto has looming up before her. If she gets tired of mothering, or being confided in or leading family prayers, she can be a *Witch* (I silent as in "Königskinder"). Or there is *Ulrica*, the Verdi kind, before mentioned; or she can be the philosophical-Parsifalian *Kundry* virago variety; unamiable and unattractive to a degree until converted, when she hastily dies without any *éclat* at all.

Nor does a stage-marriage afford her any relief from a life seldom gayer than that of a Bolshevik on wash-day; for when the contralto is an operatic wife, what does she ever draw except the baritone? And he and she, in a manner of speaking, are born under the same baneful planet. Usually she can refer in tones most doleful to a dead or deceitful spouse; but when he does openly exist, her baritone husband, it's generally only to get in a corner with her and conspire, like *Telramund*. The only really desirable contralto husbands on record are the *Father* in "Louise," or the *Grandfather* in "The Bluebird," and of those, one is old, the other over-worked; while in *Wotan* she finds a *sposa* of doubtful morals and argumentative tendencies.



"Dalila" Exercising the "Come Hither."

she reached years of indiscretion; but *Carmela* has to have something to weep sympathetically with *Gennaro* about; and there you are. As for the *Mother of Louise*, she is and remains the original operatic wet-blanket. Unless you except *Fricka*, Wagner's masterpiece in that line; who, had she been allowed to be a high soprano, probably never would have made *Wotan's* life one long Blue Monday as she does; or *Erda*, who emerges blushing from the depths of the earth once in so often, bringing depths of trouble along with her, and who as a warner, is only equalled by that other contralto *Cassandra*, *Ulrica*, in the "Masked Ball."

But to return to the Mothers. Look at *Mamma Lucia's* lovely job. All through "Cavalleria" she has *Santuzza* weeping on one shoulder, until *Turiddu* comes along to bid her a damp farewell on the other. By way of change, the lady of the cello voice can be a blind Mother, if she likes, the "Gioconda" variety of woe; about which perform-



"Orfeo" Dissolving Into Salt Tears Because He (She) Has Lost Her (His) "Eurydice."

Miseries of a G String Voice

Perhaps when the mists have rolled away, we shall know why a G-string voice marks one for operatic troubles. Look at some more of them: *Eglantine* conspires throughout "Euryanthe" and is matched to an equally fell variety of baritone. *Roschana* in "Oberon" suffers from inflated jealousy; the best job offered *Adalgisa* is to be stepmother to *Norma's* children, though she might reasonably have been supposed to have other views for herself; *Maddalena* not only proves herself too easy-going in "Rigoletto," but is sister to a bass ruffian besides; *Emilia*, poor dear, is married to *Iago*, probably the meanest baritone character of them all. Twice the poor contralto has to be an ancient Indian squaw, in "The Girl of the Golden West" and in "Cristoforo Colombo"; while in "L'Oracolo" she plays a Chinese nurse for a change. She's mother-in-law in "Pelléas" and in "Saint Elizabeth"; stepmother in "Cendrillon"; housekeeper in "Coq d'Or"; a



"Suzuki" Registering "Sympathy" Over the Non-Appearance of "B. F. Pinkerton."

naughty lady in "The Canterbury Tales" and "The Queen of Sheba"; and she only gets her deserts by being murdered by her own son in "Elektra."

In fact, taking it by and large, and considering how the contralto figures in "Lucia," "Romeo," "Boris," "Ariane," "Meistersinger," "Martha," "Traviata," et al., you might imagine a librettist inserting an advertisement something like this:

"WANTED, female companion, educated, refined and warranted sympathetic, for a soprano young lady. Good home for the right party; must be able to become an aged nurse in any contingency that offers, also to qualify if necessary as a first-class vamp. Good education as *Witch* and as *Mother Superior* absolutely essential. Ladies with experience in raising a family preferred. Only contraltos need apply."

CYRIL SCOTT ARRIVES

English Composer Reaches America on First Visit—Soon to Appear

Cyril Scott arrived in America on the Adriatic for his first visit in this country on Friday, Oct. 15. The Westover School and the Miss Masters School will be among the first to hear him in a recital of his own compositions, while his first public appearance will be with the Philadelphia Orchestra in Philadelphia on Nov. 5 and 6. New York will hear him with the same orchestra, Nov. 9, on all three occasions playing his own Piano Concerto.

Mr. Scott is also appearing in Mrs. William B. Nelson's Artists' Course in East Orange, and on Nov. 20, with Mme. Eva Gauthier as the interpreter of his songs, he will give a recital of his own compositions for both piano and voice at Aeolian Hall. Boston, Buffalo, Lake Forest, Chicago, Atlanta, Detroit, Winnipeg, Montreal are a few of the many places which will hear the English composer and pianist during his comparatively short stay in this country.

Stewart Opera Company Heavily Booked

The reputation of the New York City Orchestra in the Eastern States was well established through its four tours in the interest of the Liberty Loans, and now that the Fleck Brothers have combined this exceptional organization with their Stewart Grand Opera Company, requests for dates have been pouring in from all over the United States. Bookings have been made for fifty-two appearances for the company so far.

Frederick C. Schang Is Married

The wedding has been announced of Emily Sterz, daughter of Mr. and Mrs. Walter Sterz, of this city, to Frederick Christian Schang, Jr., on Sept. 28 in New York. Mr. Schang is the publicity manager of the Metropolitan Musical Bureau.

Paderewski Again Quits Politics

PARIS, Oct. 16.—Paderewski left Paris to-day for Warsaw. It is announced that he will resign as head of the Polish delegation of the League of Nations and will retire from political affairs.



Dear MUSICAL AMERICA:

Crossing the Campus at Yale University in New Haven, early the other afternoon after a symposium with one of the most distinguished of the college professors, I heard the sounds of "jazz." They came from the band stand and accompanied a young man who was getting off one of the popular songs of the day before a crowd of the curious, the idle, and the generally nondescript.

Think of it! Within the sacred precincts of one of our oldest universities! The two extremes—from the intelligent, brilliant conversation of a great and broad-minded educator—to "jazz." From the highest point of culture, not down to the present vulgar, as some would have it, but back to primitive man. For with all that has been written and said about "jazz," that is what it represents. And this has been cleverly and ably put in Frederick O'Brien's masterpiece, "White Shadows in the South Seas," when he says:

"Civilization is a process of making life more complex and subtle. We have the piano, the violin, the orchestra. Yet we also have ragtime, which is a reaction from the nervous tension of American commercial life, a swinging back to the old days when man, though a brute, was free. There is release and exhilaration in the barbaric syncopated songs and in the animal-like motions of the 'jazz' dances, with their wild and passionate attitudes, their unrestrained rhythms and their direct appeal to sex. These ragtime melodies, coming straight from the jungles of Africa through the Negro, call to impulses in man that are stifled in big cities, in factory and slums, and the nerve-wearing struggle of business."

And there you have it! Our so-called civilization has got us all into such a rut that it is almost impossible for us any longer to be individual. We are all trying to follow the same model, whether in the way of a hair cut, or in the cut of our clothes, or in our habits—all of it regulated, let me not forget, by wholesome fear of Mrs. Grundy, or "what will they say?" if we happen to be our natural selves, so far as to say what we really think, even to our most devoted friends.

We are creatures of habit, and in this we are as hidebound as the Chinese with their ancestorship. How well Ibañez, the great Spanish author, has shown this in his "The Dead Command," where he makes the hero of the work, who had inherited from a long line of ancestors a dilapidated estate which finally resulted in his living on a promontory in an old tower, ruminate and think over his daily life. How much of it was there that was really original with himself? How far was not only every act of his, but every thought, controlled by the dead past?

Now innate in human nature is not only a tendency to go back to primeval conditions, but a crazy passion to be free, to be one's self. And along comes the "jazz," which gives an opportunity for expression as well as explosion, with all its apparent vulgarity, its sex appeal. It just gives us a chance to let loose. So do you wonder that it has caught the crowd and that the staid business man, and indeed, the high-class girl, the college boy, as well as those whom we are pleased to call the common people, when

they get a chance away from home and think nobody is looking at them and will know about it, plunge into "jazz," and ragtime, with the joy of a sense of deliverance.

This is no plea for the "jazz," but it is an attempt to account for its popularity.

The papers are full of it. In one I read that newspaper reporters were assigned to a municipal court in Detroit to pass on a case in which a certain John Kanski had started out, accompanied by an automatic pistol, to solve the problem of "jazz." The judge and the reporters are to decide, after hearing the band in court, whether the music was bad enough to justify the shooting of one of the musicians.

It seems it was a Serbian band and it was playing at the home of one of the members, at 3 a. m. The leader said that the music could not be described as "jazz" music, for was it not dedicated to the great emperor of Serbia and did it not reproduce the battle of the Carpathian hills? The battle, it seems, arrived in the person of Kanski and his automatic pistol, which induced the leader of the band to go through a nearby window, taking with him the sash, glass, and his mustache that measured nine inches, they say, from tip to tip. All made a successful getaway except Peter Salandrya, who was wounded in the leg. Hence the appearance of Kanski in court and the opportunity of the reporters to decide the momentous question as to whether the music was "jazz" and so the shooting was justified or not.

In another paper I read how a "jazz" song landed a certain Steve Gibson and his two sons and his son-in-law in the State penitentiary. This came out when the Kentucky Court of Appeals of Frankfort reaffirmed the decision of the County Circuit Court, which had sentenced the quartet for the too free exercise of their musical genius. It seems that they had been singing Gibson's original "jazz" composition, entitled "Jim Cummins and His Thievin' Deputies." Now it appears, unfortunately for Steve, that Jim Cummins is the high sheriff of Clinton County, who had arrested Gibson on a charge of moonshining, confiscating, at the same time, his stock of liquor. When the accused was acquitted, he sought the liquor taken from him, but it had mysteriously disappeared without leaving so much as a smell behind.

And then Steve got mad and wrote a real "jazz" song, which he and his sons and son-in-law sang whenever the spirit moved them, in the presence of the high sheriff and his deputies, till it became a familiar ditty about the court house square, in all the county seat, and a nightmare to the sheriff and his friends. The result was that they all were landed in jail.

Scarcely a day passes but we read of assaults on our musical taste, apropos of "jazz." Our own newspapers make fun of us because of our predilection for "jazz." We are accused in the English press of having vulgarized and lowered the tone of intellectual Europe, particularly in England and France, by having brought over the "jazz," as if it were the boll weevil or some other destructive insect.

Not a bit of it, my friends. As I wrote you, the "jazz" and ragtime have a certain rhythm, a certain appeal to those whose daily lives have become so drab and humdrum that they seize upon the first thing that comes along to get away from it all. And that is why we have "jazz."

I referred to O'Brien's "White Shadows in the South Seas" as a masterpiece. It is.

It describes the Adam and Eve life of the remnant of the Polynesians in the Marquesans, small islands in the South Pacific—a kindly, hospitable crowd living on bananas and breadfruit with an occasional dish of "long pig" in the shape of a roasted enemy or missionary, for they are cannibals by taste, habit and conviction.

It introduces you to the simple life led by our progenitors for civilization only reached them recently after leaving them alone for hundreds of thousands of years.

Here you will meet a faithful servitor to O'Brien whose Marquesan name, translated, is "Exploding Eggs" and a beautiful maiden by the euphonious title of "vanquished often."

A most entertaining and informing work and quite proper; for is it not published by the Century Company?

Apropos of the question recently put to me, as to whether it was necessary for a man desirous of becoming a music critic, to know anything about music (scientifically, of course) and which I

endeavored to answer in my latest communication to you I am reminded of the Japanese who, when asked a similar question, replied:

"I cannot lay an egg, but I am a much better judge of the quality of the egg than the hen that laid it."

This is clever. But it scarcely meets the issue, for the reason that an egg is a material thing, whose qualities and age can be decided by anybody with a nose and a tongue, though there are people, no doubt, who in these days of cold storage have never known what a really fresh egg is.

You cannot compare the purely material with the cultural and spiritual, and while our Japanese friend's remark is bright and apparently conclusive, it does not meet the issue.

To be able to appreciate music, and even discourse upon it intelligently, needs a good ear, among other things, a certain acquaintance with the works of the composers, though it does not need the ability to play an instrument or to sing, and I had almost added, nor does it need the ability to conduct.

Apropos, you remember the old story they used to tell of the late Theodore Thomas, that he was originally a member of a quartet and to get rid of him they made him a conductor.

And this reminds me, speaking of the tendency of the time to what is called the popular, that Thomas, who made the Philharmonic in New York what it was, half a century ago, when bankruptcy came, as usual, at the end of the season and he was asked to play more popular music, replied:

"No! I will not go down to the people. I will bring the people up to me." And he did. So let us always revere his memory, for he did as much, if not more, than any man in that bygone time, to raise the standard of musical excellence, which has never been furred since.

You may recall that, from time to time, I have suggested to our managers, and especially to debutants, the advisability of not arousing public expectation in advance by flamboyant press notices, whose invariable result is disappointment and sometimes failure of even a good talent. And I have intimated that it would be well to permit the singers and the players, indeed all the musical organizations that appear for the first time, to appear on the merits, and let it go at that. And I have said further that if this policy were pursued, the critics, certainly the conscientious ones, would recognize value and do their duty.

A very conspicuous instance of this has recently been afforded by the appearance in this country of the London String Quartet, which made its debut up in the Berkshires recently and made a sensation, which you were among the first to record. Since then it has played in New York, where it has not only made good but has increased the favorable opinion formed of its abilities. The quartet came here unheralded and unsung. There was no advance press work. It consists of just four young Englishmen who had gained sufficient reputation in Europe to warrant a great deal being said about them. But whether their management was more astute than is customary, or whether they did not have any money to spend (which was fortunate) they faced an audience that did not expect much, if anything. The result has been that they are now, today, heralded among those who know as the greatest sensation so far of the musical season. And this is all the more unusual in this country, where so many of our critics are hidebound with regard to German music and musicians, and where, furthermore, most of us do not expect much in the way of music or art from "the Old Country," as we are pleased to term it.

The striking features of this organization are, that the four are comparatively very young, unassuming men, soft spoken, with the peculiar inflection by which you recognize the Englishman the world over. They are going, in my judgment, to make a triumphant progress through this country, especially when they get better known. They play together as one. You cannot recognize the separate instrument in the organization, so wonderful is the ensemble.

If those who are responsible for making engagements of the traveling artists and quartets, have still an open date for this season, I urge them to put on the list for that open date, if they can get it, the London String Quartet, and they will thank me for the hint.

A few years ago some noble and altruistic soul, perhaps out of its very loneliness, made a suggestion which was

taken up and which has since borne very remarkable results. It was called "The Little Brother" movement. It suggested to men of affairs who had won out from the stress, strain and struggle of business life, and who were perhaps without wife or child, that they rehumanize themselves by adopting "a little brother," some lad in whom there were possibilities, but who, perhaps, lacked opportunity—opportunity of education, opportunity of decent food and home, who with a little encouragement, a little help, might become not only a reputable member of society, but perhaps in time rise among the great. Do you know, it was just such an attitude which took up a small boy from the molo of Naples and gave us Caruso?

The movement of which I speak appealed to many. The results have been remarkable. But it all had to do more or less with material things, with business, factory life.

And now there comes a young man who takes this idea and brings it into the musical world and by so doing opens out a vast field of usefulness for many of us. And the name of this young man, which is already familiar to hundreds of thousands of people in New York from his work in connection with the *Globe* Free Concerts, is Charles D. Isaacson, who recently put out a plea that those who have the means, should make life sweeter and better for themselves by adopting a musical prodigy.

As he says in a recent article in the *Globe*, a slogan that came out of the great war was "Save a Belgian Baby." Another was "Save Another Armenian Child from Starvation and Death." And the people responded.

Now we have as a slogan, Save, not alone for the child's sake, but for all humanity, the genius that may be starving and perhaps dying, as you pass by well clothed, well fed.

Already in his tremendous work, which embraces giving free concerts for the people in over sixty centers in New York, Isaacson has come across a number of musical prodigies, chiefly, it would appear, among the Russian Hebrews. In every instance, the prodigy was found among the meanest surroundings, starved physically, starved mentally, but with his genius ever struggling to express itself.

So Isaacson says, "Write to me, care of the *Globe*, and I will show you not only where to help, but how to help."

If you have not much money you may be able to assist with the rent of the family, or with helping it with the education of the boy or girl. If you are better supplied with the good things of this life, you may have the honor and satisfaction of seeing the genius through its formative period, and in after time, whether your name be known or not, you can feel that you have done at least something to make the world better and sweeter because you lived in it.

Now the making of this world better because you are in it, is the slogan that has animated the life of a certain Edward Bok. He got it from his mother when he was a lad at her knee in Holland.

And who, pray, is Edward Bok?—a name almost unknown in the musical world, yet to the great mass of cultivated and refined women in this country it is a name to conjure with, for Edward Bok has been the editor of the *Ladies' Home Journal*, from which position he has recently retired, and in doing so has published a work entitled "The Americanization of Edward Bok."

This work, I have no hesitation in declaring to be the most informing, uplifting, constructive autobiography that I have ever read—and I have read many. It tells the story of how a poor Dutch boy landed in this country at the age of six, how he fought his way through school and up, considering no task that was honest beneath him, till he got to a position where he raised the circulation of the *Ladies' Home Journal* from less than a half a million to nearly two millions, and did this by an amount of constructive work which has affected the homes and social life of the American people more than the work of any other man—and my authority for this statement is no less a person than the late Theodore Roosevelt, once President of the United States.

I am buttressed in my opinion of Bok's work by that of William Lyon Phelps, Professor of Literature at Yale, and President of the New Haven Symphony Society, without question the most broad-minded and lucid exponent of literary criticism as well as of literary composition, that we have in this country

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

to-day. But to return to Bok. Having, in spite of ridicule, opposition, accomplished miracles (you must read the story to realize it) he suddenly appears as the man who spent a quarter of a million making up the deficit of the Philadelphia Orchestra during a period of four years, and outside the treasurer of the organization, nobody knew it.

In this way and in other ways to which I might easily devote columns, Bok, the poor Dutch boy, proved his Americanism. And in doing it he has made the most remarkable exposition of what our American democracy in its best sense means, in the way of affording opportunity to the humblest and the poorest.

People who read the daily and weekly papers for news and opinions, probably never thought that there might be such a thing as a "conspiracy of silence" on the part of the press. I am impelled to say this by reason of something that recently happened in connection with a special concert given at Carnegie Hall by Edwin Franko Goldman and his fine band, and at which concert—which, by the bye, was followed by a supper afterwards, at which many notables were present—the City Chamberlain, Philip Berolzheimer, presented Mr. Goldman on the part of Mayor Hylan with the flag of the City of New York, in recognition of his distinguished services in connection with the free open-air concerts given every summer under the auspices of Columbia University, to which concerts some of our most public-spirited and wealthy men and women—principally Hebrews, by the bye—subscribe.

The management of the affair I refer to was largely in the hands of Mr. Berolzheimer. You may remember him as having been originally appointed by the Mayor to look after music in the public parks. Later he was made Chamberlain. Mr. Berolzheimer is a very wealthy man and took the job with all the eagerness with which a hungry trout in the early spring leaps for the fly.

As to the merit, those who were at the concert are agreed that it did not only do Mr. Goldman credit and honor as a conductor, but showed that his band had reached a remarkable degree of efficiency. And yet, with the exception of a scant paragraph in the New York Times and a kindly though brief reference in the New York Evening World (for you can always rely on Sylvester Rawling to say a good word for you) there was no reference whatever to the affair, which certainly had some importance, in any one of the New York daily papers.

This certainly cannot be ascribed to any indifference or ill will on the part of the critics and press to Conductor Goldman, for all during the season at Columbia he received from them ample notice, and indeed, almost unstinted praise. Why, therefore, such treatment of what was to be the triumphant close of his season? Could it be possible that there is a feeling against Chamberlain Berolzheimer? And if so, pray what has he done to merit it? Maybe he did not invite the critics to some of his lavish luncheons and dinners. Maybe it is because he represents Mayor Hylan. Maybe because some of them think he has more money than he ought to have. Whatever the reason, the fact remains and we were treated to a very fine exposition of "the conspiracy of silence."

Hugo Riesenfeld, manager of the Rialto and the Rivoli, the two great movie houses on Broadway on the Great White Way, and who has long been known by the excellence of the orchestras in these two places, which he was mainly instrumental in bringing about, and which discourse under his conductorship the best kind of music, is about to renew an enterprise, which he commenced some years ago, in the shape of a series of popular concerts of high-class music free for the children of the public schools, on Saturday mornings. He will provide the theater, the soloists, etc. I understand the orchestra will be paid by a wealthy Hebrew business man who, like so many other public-spirited Jews, is ever ready to listen to an appeal that has an altruistic purpose.

Riesenfeld's idea is to make young Americans appreciate at an early age what good music really is, to bring to their attention that it is not necessarily of a character that can only be appreciated by musically educated people. And so he will begin with an overture, then

follow it with two movements of a symphony by Haydn, or Mozart, or Schubert. Then with a suite. Then there will be some light numbers. There will be soloists, who will sing ballads. Then there will be some dance music, minuets, gavottes—in costume, too. And the whole affair is to wind up with a comedy cartoon for the sake of the little ones.

Riesenfeld is a type of the man who exploits his altruism this way. Perhaps it is his idea of returning something to the country which gave him his own great opportunity, that perhaps he might never have had elsewhere.

No doubt many of your readers have from time to time been amazed at the marvelous memory of some of our musicians. I refer here particularly to the great piano virtuosi, some of whom have a repertoire that is positively astounding. When you come to think that some of them can sit down at a moment's notice and play with orchestra a long symphonic production, and do it unerringly without rehearsal, you get an idea of

what a musical memory means. Then too, all the operatic artists who are enabled, without rehearsal, to go through an exacting performance with newcomers in certain rôles, and do it with such unerring certainty that they are the backbone of the performance. But here you have as an aid to memory the intellectual as well as the emotional forces.

But what shall we think of the talking machine man who keeps track of tens of thousands of records, some of them with most extraordinary names. As a writer in the New York Evening Sun says:

"If you go into any of the phonograph stores and ask for a record, it may be 'Peeping Through the Key Hole in Papa's Wooden Leg,' or 'Why Did They Build the Ocean so Close to the Shore,' and the man will reply at once: 'You want Number 77166.' He never even looks at the catalog to refresh his memory."

But as a sage once remarked of a man who could add up interminable columns of figures, "perhaps he can do nothing else."

There happen to be in this city at the present time two delightful young singers who have made successful débuts and are just beginning to bring in something in the way of solid cash. Owing to the high cost of living, they have found it convenient to occupy a pretty little flat together. They never meet in public without saluting one another and speaking of one another as "that dear thing." Yet it is only the other day that one of them told a friend of mine, in confidence, speaking of the other:

"She wakes up in the morning, looking like the last run of shad, dives into her hope chest for rouge pot and powder puff, and comes out looking like one of the seven wonders of the world."

How they do love one another, says your

Mephisto

Gallo Forces End Record-Breaking Season in New York and Start on Tour

FORTUNE GALLO'S remarkable four-week season of opera in New York came to a brilliant conclusion Saturday night when the San Carlo forces presented scenes from five operas before an audience of 4000. It was announced that the receipts of the four-week engagement at the Manhattan Opera House aggregated \$140,000, thus establishing a new record for popular-priced opera. Tradition has it that popular-priced opera must fail in New York after a week or two, but Mr. Gallo has upset this theory by making his lengthy season a financial and artistic triumph. Doubtless, if Mr. Gallo desired, the season could have been continued, but the Pavlova forces were waiting for the Manhattan, and, besides, several scores of cities on the "San Carlo Trail" are anxious for the annual visit of the company.

The farewell bill presented the following acts and singers from operas produced during the San Carlo engagement: Third act "Rigoletto," Lipkowska, Sinagra, Ballester; third act "La Bohème," Fitzu, Keltie, Agostini, Valle; third act "Gioconda," Freeman, Weider, Corallo, Ballester; Nile scene "Aida," Rappold, Barron, Corallo, Ballester, De Biasi, and fourth act "Carmen," Gentle, Cibelli, Valle, Sylvia Tell and corps de ballet; conductors, Merola and Sodero.

At the farewell matinée the double bill of "Cavalleria Rusticana" and "Pagliacci" was given, with Alice Gentle, Eugenio Cibelli, Madeline Keltie, Vincente Ballester, May Barron, Alice Homer, Nicola D'Amico and Amedeo Baldi in their favorite rôles.

Escobar's Début

The opening of the fourth and last week of Fortune Gallo's season of popular-price opera at the Manhattan served to introduce to his San Carlo patrons a young soprano well known in the Latin-American countries, Consuelo Escobar. She had sung previously at Ravinia, having come to this country after exciting the admiration of opera patrons in Havana and Mexico City. There were many of Spanish lineage in Monday night's audience, and these led in creating an atmosphere of enthusiasm for the soprano's New York début.

The opera was Rossini's bubbling "Barber of Seville," the ancient drolleries of which were received uproariously. As *Rosina*, Mme. Escobar was appropriately Spanish in appearance, and sang, for the most part, neatly and effectively. Her voice, by no means unusual, was of agreeable quality and seemed well equalized. There were some signs of nervousness both in "Una Voce Poco Fa" and the "lesson scene," where she interpolated "Charmant Oiseau" from "The Pearl of Brazil." Her *bravura* was neither brilliant nor flawless, but it was reassuringly musical. She should prove a very serviceable singer in lyric rôles.

Others in the cast were Agostini as *Almaviva*, Valle as *Figaro*, de Biasi as *Basilio*, Cervi as *Bartolo*, and Alice Homer as *Bertha*. Mr. Merola conducted.

O. T.

"The Jewels of the Madonna"

Proving the advantages of more rehearsing, and then some more, "The Jewels of the Madonna" postponed a

week, was, on Wednesday night, probably the most finished performance given during the whole engagement. Ernst Knoch, the conductor, was easily the star of the performance. Though recalcitrant singers more often than not, took the tempi into their own hands, Mr. Knoch held matters together and was accorded an ovation after both entre-acts, the second of which had to be repeated after insistent cries of "bis!" from various parts of the house. Luisa Darclee as *Malliel*, made her first appearance with the company this season though she has been heard with it before in various rôles. She gave a good routine performance though not one that effaced any memories of either Carolina White or Rosa Raisa. She was best in the second act. The general effect of her characterization was impaired by a frightful wig and a doll-like make-up that robbed her face of every vestige of expression. Her voice is a good one, but handled with a lack of uniformity both in the matter of production and dynamics, that robs it of a large amount of what it might be. Mr. Agostini played ducks and drakes with the duet in Act I and the narration in Act II. Miss De Mette as *Carmela* did some very beautiful singing in her one scene. The vocal honors, however, go to Vincente Ballester who was the *Raffaele*. His work all through was of a high order, his singing very beautiful and his acting convinc-

ing. Mr. Ballester has the making of a big artist. J. A. H.

The Last "Carmen"

The last performance of "Carmen" by the San Carlo Company during its present season at the Manhattan Opera House took place on Thursday night. Due to the indisposition of Alice Gentle, the title rôle was sung by Stella de Mette who proved herself an acceptable, albeit, a buxom gypsy. She sang with taste and with a voice of beautiful natural quality. Corallo hardly filled all the requisites of a good *Don Jose*, either in singing or acting. Ballester received the ovation to which he is evidently becoming accustomed, and as a recompense to his audience, felt called upon to repeat the last half of the "Toreador's" song. *Micaela* was sung by Madeleine Keltie, who made a pretty picture and sang well, especially in pianissimo passages. Others in the cast were Arnold Becker, Nicola d'Amico, Frances Morosini, Alice Homer, Natale Cervi and Luigi Baldi. H. C.

The repetition of "La Bohème" on Columbus Day brought another triumph for Anna Fitzu, as *Mimi*. In the cast with Miss Fitzu were Pilada Sinagra, Mario Valle, Pietro di Biasi, Madeleine Keltie and others who have won friends by their appearances during the San Carlo engagement.

AMY NEILL MAKES DEBUT IN CARNEGIE

Amy Neill, violinist. Recital, Carnegie Hall, evening, Oct. 14. Accompanist, Isaac Van Grove. The program:

Nardini, Sonata in D Major; Mendelssohn Concerto in E Minor; Porpora-Kreisler, Minuet, Chopin-Sarasate, Nocturne, Chopin-Burmeister, Etude, Tartini-Kreisler, Variations; Rubin Goldmark, "Witches' Sabbath," Leo Sowerby, "The Cuckoo," Old English Tune, Samuel Gardner, Prelude in C Major; Wieniawski, Polonaise in A Major.

Altogether an excellent recital was that offered by Miss Neill last week. And one of the most convincing bits of evidence was offered in her audience's remaining until the close, in spite of the fact that the air inside Carnegie Hall was torrid to the point of approaching the steam room of a Turkish bath! The big concert hall is remodeled from time to time—this year they have altered the entrance steps; but it never occurs to those who manage it to ventilate it properly.

Miss Neill has a big talent. Of that there can be no doubt. Her technical equipment is well grounded and she has a tone of excellent quality, not over-large, but full and resonant. What she did last week was indicative of greater things to come, things which she can achieve when she has brought to her playing that balance that comes with full maturity on the concert platform.

Like many a colleague in the twenties she suffers from the speed of youth, evident in the Wieniawski Polonaise and the last movement of the Mendelssohn. It also was responsible for the numerous tempi allotted the variations in the Tartini-Kreisler.

These are but items which come to mind in reflecting on the young lady's recital. They did not by any means mar it. For she gave pleasure to a large audience and was received with prolonged applause throughout the evening. The concerto she read with splendid clarity, the group of transcriptions, likewise, with charm. After them she added the Gossec-Burmeister "Tambourin." Messrs. Goldmark and Gardner were in the audience and were signaled by Miss Neill to rise and bow after their compositions. Following the American group Miss Neill played fetchingly Cecil Burleigh's exquisite bit called "Coloring." And at the close of the recital when the encore fiends rushed to the front of the auditorium she played Reger's little Cradle Song and Kreisler's "Chinese Tambourine" and some other pieces to their delight.

Mr. Van Grove's accompaniments from Nardini to Wieniawski were performances of the first order. A. W. K.

Louis Eckstein, Ravinia Park Opera Director, Visits New York

Louis Eckstein, general director of the Ravinia Park Opera Company, left Chicago for New York, where he will remain for several weeks, devoting his time to looking over the field for the Ravinia season of 1921. Mr. Eckstein's New York headquarters are in the Aeolian Building.

FOR SALE—A rare old Stradivarius violin made in 1730, strong in wood and has a wonderful tone. Write JOE B. PARKER, 100 Wanpan Avenue, Milwood City, Pa.

New York to Revel in a Plethora of Opera From Metropolitan and Chicago Forces

Wagnerian Revivals from Both Companies the Most Important Items—New Works Awaited with Interest and New Singers Expected to Contribute to the Excellence of the Season—Old Favorites in Both Organizations to Be Heard in Old and New Rôles

By HERBERT F. PEYSER

BETWEEN the approaching New York opera season and the one which passed into history last April, there promises to be no essential difference. The forecast holds out a few revivals and several novelties, all of them, no doubt, sumptuously upholstered, as is the fashion here. Also a sprinkling of new singers to replace some missing faces of greater or lesser familiarity. The visit of the Chicago forces in January will be extended a fortnight beyond custom, and the seat of their activities transferred from the Lexington Theater to the more desirable environment of the Manhattan Opera House. But in the main, things seem destined to travel in their familiar grooves. On the horizon looms nothing disquieting to menace the comfortable hold of pedestrian tradition. Folks will take their opera voluminously and at high prices. Content with what they get, they will get what they are content with. In time may come the hypothetical upheavals. But that time is not yet.

The Metropolitan begins its fourteenth year under Manager Gatti-Casazza on Monday evening, Nov. 15. The season is again twenty-three weeks in length and terminates April 24. Halévy's "La Juive," one of last season's popular successes, will be the opening opera. No time will be lost in getting the novelties and revivals under way. Three, according to a recent statement of Mr. Gatti, are to be mounted in the first three weeks. Thereafter they will follow at the rate, presumably, of two a month.

Wagner Revivals

By all odds the most significant of the revivals will be Wagner's "Tristan" and "Lohengrin," which mark a second step in the hyper-cautious resumption of Wagnerian relations at the Metropolitan. Mr. Gatti professed himself last year "encouraged by the success of the splendid experiment" embodied in the performance of "Parsifal." That "splendid experiment," it will be recalled, though artistically questionable in many of its features, nourished in some degree the powerful craving for Wagner and at the same time further sharpened it. Should the forthcoming experiment (of equal splendor, unquestionably) bring similar results, we may, perchance, anticipate next season a recrudescence of one or two of the "Ring" dramas and "Meistersinger." At this rate, the entire Wagnerian repertoire may be restored in two or three years, always assuming that Mr. Gatti will increase each season the number of his Wagner offerings by one. Besides Wagner is the best box office magnet after Caruso, and he would be a poor

unaccountably praised, was for the greater part amazingly mediocre and awkward, as may have been seen from several minute examinations to which this journal subjected its flagrant crudities. In the present case, the Metropolitan has deputed Sigmund Spaeth and Cecil Cowdry—skilled translators both—to whip into passable shape the Corder translation of "Tristan" and Natalie Macfarren's of "Lohengrin." Considering the famous ineptitude of the Corders—which Wagner himself deplored—it seems somewhat regrettable that the management did not give preference to the rather superior version by Henry Grafton Chapman. Mr. Spaeth may, however, be depended upon to iron out the most conspicuous enormities of the Corder text, including the famous rendering of *King Mark's* "Warum mir diese Hölle?"—"Why in hell must I bide?"

The "Tristan" Cast

It is announced that the title parts in the sublime love tragedy will be sung by Johannes Sembach and Margaret Matzenauer. Mr. Sembach was never known as a heroic tenor here—though he did, before his retirement, sing a *Parsifal* or two—and Mme. Matzenauer is a contralto, even if she has essayed two out of the three *Brünnhildes*, an act of *Isolde* in Paris and the whole of it once in Boston. However, nothing is impossible in this intrepid age. Jeanne Gordon has been appointed *Brancaene*, Clarence Whitehill *Kurwenal*. "Tristan"—which Mr. Bodanzky will conduct and for which new settings have been provided—is to be one of the first three novelties. "Lohengrin" comes later in the year, with the lovely Florence Easton as *Elsa* (and what an *Elsa* she should make!), and—it is generally assumed—Orville Harrold as *Lohengrin*. With these Wagnerian works restored, it is hoped that "Parsifal" will revert to its proper uses as a special ceremonial for the more solemn holiday functions.

The only unfamiliar operatic work new in count of years is "The Polish Jew," by the Czech-Slovak composer, Karl Weiss. The libretto, based on the familiar melodramatic stage piece, "The Bells," which formed one of the most popular items of the late Sir Henry Irving's repertoire, is the work of Victor Leon and Richard Batka, the last-named well known in Germany and Austria as a musical litterateur. The "Polish Jew" would doubtless have been sung in German had it been given four years earlier. But as a singing acquaintance with the Czech language is confined to Ema Destinn, there remained no alternative but to translate the work into English. No details are yet available concerning the cast or probable date of performance.

Caruso as "Andrea Chenier"

For the benefit of Mr. Caruso, another attempt will be made to ascertain if Giordano's "Andrea Chenier" has not the stuff of life in it. This work has turned up several times since Mapleson brought



Giulio Gatti-Casazza, Who Begins This Year His Fourteenth Season as General Manager of the Metropolitan Opera Company

it forward at the Academy of Music in 1896—once at the Manhattan Opera House, in 1908, for the benefit of Eva Tetrizzini-Campanini, and again during the season of the Chicago Opera Association at the Lexington two years ago. It is superior to "Madame Sans-Gêne," which no amount of care could redeem, but to our mind less engrossing than "Siberia," the most worth-while of Giordano's operas. However, with Caruso's ministrations "Andrea Chenier" may prove more viable than in the past. The example of "Zaza" will not readily be forgotten.

Another effort to champion a work that has as yet failed to obtain a lasting hold on the public affections is to be witnessed in the early revival of Boito's "Mefistofele." Neither beauties of mounting nor the gigantic presence, prodigious personality and astounding voice of Chaliapine availed to save it in 1907. This time Jose Mardones will embody the Devil, and Mr. Mardones is no Chaliapine. Yet in the interval of thirteen years public taste has undergone some decided modifications. "Mefistofele," while not a consistently inspired masterpiece, touches the hem of greatness in a number of pages. Moreover, it presents opportunities for spacious and alluring spectacle, a fact deemed of virtue these days in works of lesser creative worth. The rôle of *Faust* will be sung by a highly reputed newcomer, Benjamin Gigli. It was as *Faust*, in the 1907 production, that Riccardo Martin made his debut. Mme. Alda will be *Marguerite*, and Florence Easton *Helen of Troy* in the episode of the Classical Sabbath.

Verdi's "Don Carlos"

Curiosity regarding the merits of Verdi's transition operas has led to frequent pleas for a production of "Don Carlos." That plea has finally been granted, largely, one surmises, because "La Forza del Destino" showed itself of unexpected box office value. "Don Carlos" preceded "Aida" in order of composition. Its libretto was fashioned from Schiller by Méry and Camille du Locle (who built the framework and wrote the text of the "Aida" libretto in French, which Ghislanzoni then versified in Italian). Verdi wrote the opera for Paris originally and then curtailed and revised it for Milan. The Milanese version will be the one adopted at the Metropolitan, where Mr. Martinelli has been entrusted with the tenor rôle. Antiquarian records show that the work has a New York history. It is new at the Metropolitan,

however. Concert-goers are familiar with one air, "O Don Fatale," worn threadbare by more than a generation of contraltos. But surprisingly little is known of the rest of the score.

Geraldine Farrar, who invaded territory deemed sacred to Mary Garden in "Thais," is to compete with her again, this time as *Louise*. The advent of Charpentier's Parisian opera at the Broadway establishment marks the close of years of bootless entreaty on the part of those who like the work. There will be much interest in observing how the piece wears its years and to note whether it preserves its charm in so imposing an environment and in an atmosphere not essentially French.

"Il Carillon Magico"

A non-operatic Italian curiosity will be the ballet, "Il Carillon Magico," by the young composer, Riccardo Pick-Mangiagalli, who is yet unknown here, but some of whose orchestral writings will be introduced in concert this season. This will be presented in the course of the first three weeks, with Rosina Galli in the principal part.

There has been talk of a possible revival of "Lakmé" or the "Tales of Hoffman," but no definite announcements. Henry Hadley's "Cleopatra's Night," which last year was received in some quarters with inexplicable favor, has been retained, though Cadman's far more attractive "Shanewis" has gone the way of all flesh. For the rest, the repertoire remains what it was, with "Oberon" and "The Love of Three Kings" and "Le Coq d'Or" features of outstanding artistic distinction. Mr. Gatti referred, before departing for Europe last May, to the Metropolitan's repertoire as "distinguished by a richness out of the ordinary, and which has included and includes works of the most ancient and most modern of all schools, of every class." Where, in that case, are the "Orfeos," the "Iphigenies," the "Don Giovanni," the "Normas," the "Otello," the "Khovantschinas," the "Sadkos"? Surely these belong in so comprehensive a category.

The newcomers for the season are Cora Chase, coloratura soprano, who will share with Mabel Garrison the entire florid repertoire; Alice Miriam, Frances Peralta, Sue Harvard, Anne Roselle, sopranos; Elvira Leveroni, mezzo-soprano; Mario Chamlee, tenor—all of them Americans. Johannes Sembach, former-



Edward Ziegler, Now Assistant Manager of the Metropolitan

manager who neglected to hearken to the box office's persuasive voice.

"Tristan" and "Lohengrin" will be sung, like "Parsifal," in English. Unlike the "consecrational festival play," the translation will neither be made to order nor the work of Henry Edward Krehbiel. To the extent of eliminating Mr. Krehbiel the Metropolitan displays sound artistic policy. His specially confectioned version of "Parsifal," while

[Continued on page 10]

NEW YORK'S OPERA SEASON

[Continued from page 9]

ly German, is now American by process of citizenship papers. The foreign arrivals include the above mentioned Beniamino Gigli, Giuseppe Danise, baritone, who has sung at La Scala and Buenos Aires; Samuel Thewman, stage manager, from Prague. Ema Destinn will be heard during a part of the season, while the lovely Lucrezia Bori, said to be restored to health and voice, will resume the place she abandoned five years ago



Beniamino Gigli, New Italian Tenor

under what seemed to be tragic circumstances. She will be heartily welcomed again as the delicate *Fiora* and as *Manon Lescaut*. For the other side of the footlights there will be Carlo Edwards, a new assistant conductor, while in the administrative office the genial Edward Ziegler is raised to the post of assistant manager by Mr. Gatti.

Roster of Singers

The complete roster of the company reads as follows:

Sopranos—Mmes. Frances Alda, Gladys Axman, Ellen Dalossy, Florence Easton, Minnie Egner, Mary Ellis, Margaret Farnam, Geraldine Farrar, Rita Forna, Mabel Garrison, Claudio Muzio, Mary

Mellish, May Peterson, Rosa Ponselle, Marie Rappold, Margaret Romaine, Evelyn Scotney, Lenora Sparkes, Marie Sundelius, Marie Tiffany and Edna Kellogg.

Mezzo-sopranos and Contraltos—Mmes. Cecil Arden, Louise Bérat, Julia Clausen, Raymonde Delaunois, Jeanne Gordon, Frances Ingram, Kathleen Howard, Carolina Lazzari, Marie Mattfeld, Margaret Matzenauer, Flora Perini and Lila Robeson.

Tenors—Messrs. Paul Althouse, Pietro Audisio, Angelo Bada, Enrico Caruso, Giulio Crimi, Rafaelo Diaz, Octave Dua, Charles Hackett, Orville Harrold, Morgan Kingston, Giovanni Martinelli, Giordano Paltrinieri, Johannes Sembach (who has taken out his first citizenship papers).

Baritones—Pasquale Amato, Thomas Chalmers, Robert Couzinou, Louis D'Angelo, Giuseppe De Luca, Mario Laurenti, Robert Leonhardt, Millo Picco, Vincenzo



Photo © Mishkin

Lucrezia Bori, Favorite Soprano, Who Returns to the Gatti Fold This Autumn

Reschiglian, Carl Schlegel, Antonio Scotti, Clarence Whitehill, Reinald Werrenrath, Renato Zanelli.

Basses—Paolo Ananian, Adamo Didur, Pompilio Malatesta, Jose Mardones, Giovanni Martino, Leon Rothier.

Conductors—Artur Bodanzky, Richard Hageman, Roberto Moranzoni, Gennaro Papi, Albert Wolff.

Assistant Conductors—Giuseppe Bam-



Cora Chase, American Soprano, Who Has Been Assigned a Place in the Metropolitan

boschek, Riccardo Delleria, Paul Eisler, Wilfrid Pelletier, Alessandro Scuri.



Johannes Sembach, Tenor, Who Will Rejoin the Metropolitan Forces This Season

Chorus Master—Giulio Setti.

Technical Director—Edward Siedle.

Stage Manager—Armando Agnini.

Première Danseuse and Ballet Mistress—Rosina Galli.

Premier Danseur—Giuseppe Bonfiglio.

Solo Danseuses—Florence Rudolph and Lilvan Ogden.

Ballet Master for "Coq d'Or"—Adolph Bolm.

The Chicago Visit

The climax of the New York opera season is reached only with the arrival in January of the Chicago Opera Association. The opinion has been repeatedly expressed by the present writer that whatever the merits of its performances in certain cases, the representations by the Chicagoans are invariably marked by vitality and communicative energy. In the past few years it has been found necessary to lengthen the duration of the New York visit. This winter it will be increased from four weeks to six and housed at the Manhattan—to the satisfaction of nobody more than the music critics, heretofore condemned to lengthy walks or the expense of taxicabs. The Chicago company is this year under the executive direction of Herbert M. Johnson and the artistic guidance of its great conductor, Gino Marinuzzi. The season opens on Jan. 24. The return to the Manhattan will have a sentimental as much as a utilitarian interest, since the organization is but an outgrowth and development of that of Oscar Hammer-

stein, which made history there.

Performances will be given nightly, with a popular priced event Saturday evenings and a Saturday matinee. The superfluous Wednesday matinee will be abandoned. The novelties, revivals and regular repertoire are of abundant interest. Composing the first mentioned are Marinuzzi's "Jacquerie" and Prokofiev's "Love of Three Oranges," both



Ema Destinn, Whose Return to the Metropolitan Has Occasioned General Satisfaction

postponed from last season, as well as "Edipo Rè," a posthumous work of Leoncavallo, as yet unperformed. In this Titta Ruffo will be heard as *Oedipus*. Mystified speculation is ripe as to what Leoncavallo can have done to a Sophoclean tragic subject.

Chicago Wagner Repertoire

Considerably the most interesting revivals are Wagner's "Lohengrin," "Tristan" and "Walküre" (New Yorkers will not have to wait the Metropolitan's pleasure and convenience for their first renewed taste of the "Ring"), to be done



Giuseppe Danise (as *Rigoletto*), Another Newcomer

in English, and Strauss' "Salome," with Mary Garden and Lucien Muratore, sung in French. Irrepressible rumor has connected Miss Garden's name with *Isolde*. Truly the realization of such a possibility would be a soul-stirring consummation. Strauss' tragedy will be palpably awaited, if for no other reason than to effect a comparison in the light of musical progress with the impressions of a decade past. Scarcely second to these in artistic interest is the production of Gluck's "Orfeo," made feasible by the company's acquisition of the contralto, Gabriella Besanzoni. Other revivals listed are "La Favorita," "Andrea Chenier," "Jewels of the Madonna," "Lakmé," "Tales of Hoffman," while the repertoire includes among other things "Le Chemineau," "Cléopâtre," "Sonnambula," "Falstaff," "Norma," "L'Amore dei Tre Re" and the Puccini Tryptich.

The company, which again includes the towering names of Mary Garden, Rosa Raisa, Galli-Curci, Titta Ruffo, Alessandro Bonci and Lucien Muratore, will be augmented by such newcomers as Rosina Storchio, Olga Carrana, Elsa Diemer and Ganna Walska, sopranos; Gabriella Besanzoni, Philene Falco, Rose Lutiger-Gannon, Carmen Pascova, mezzo-sopranos and contraltos; Joseph Hislop, Riccardo Martin and Albert Paillard, tenors; Sallustra Civali, baritone, and Carl Bitterl, bass. Three new conductors—Pietro Cimini, Henri Morin and Gabriel Santini—will second Mr. Marinuzzi in place of Messrs. Hasselmans and Charlier. The ballet will be that of Messrs.

Pavley and Oukrainsky. The usual Sunday night operatic concerts will be given.

Although the local activities of the San Carlo Company have ended it is not possible to comment on the New York operatic season without some reference to Fortune Gallo's organization. As a result of its month at the Manhattan Opera House the company has acquired a stronger grip than ever on this city, so strong, in fact, that Mr. Gallo announces a ten weeks' season next year. "Almost everybody comes to me and says, 'Didn't I tell you you should have made the season longer?'" says Mr. Gallo, speaking of the New York engagement just ended. "Every seat was sold out, with several hundred standing and many turned away at all but seven performances. And any of those seven was bigger than the average we expected."

Mr. Gallo is managing the terpsichorean season of Anna Pavlowa, who followed the San Carlo people into the Manhattan.

While the Chicagoans have deserted the Lexington Theater, that house will not be entirely opera-less this year. On Nov. 2 a grand opera season will be begun there by what is called the New York Opera Association, of which Theodore Van Hemert is general manager and Allen and Fabiani business directors. Among the artists engaged are Eva Gripon and Edith de Lys, sopranos; Carlo Marziali, Mr. Perrissee, tenors; M. Ottone, bass; Mlle. Augute, colorature soprano.



Photo by W. J. Fredericks

Fortune Gallo, General Director of the San Carlo Opera Company and Manager of Musical Celebrities, Discussing Artistic Matters With His Charming American Wife

Widow of Oscar Hammerstein Unveils Tomb to His Memory



Photo by Keystone View Co.

MANY notables attended the unveiling recently of the tomb erected to the memory of Oscar Hammerstein by his widow, Mrs. Ella Swift Hammerstein. On the monument is a medallion bearing a likeness of the famous impresario. The site of the tomb is one of restful beauty in the environs of New York, the city of his triumphs and of the struggles that preceded his days of success and power.

NEW YORK REGENTS HOLD MUSIC SESSION

State Board Devotes Entire Meeting to Subject—Noble and Others Speak

ALBANY, N. Y., Oct. 13.—At the Annual Convocation of the University of the State of New York, which is the annual meeting of the Board of Regents, held on Thursday and Friday, Oct. 7 and 8, in Albany, a whole session of the Convocation was devoted to music as education. This is the first time a State Board of Education has included the subject of music as education in its formal consideration. Several recent happen-

ings in New York State, such as the gift to Rochester University by George Eastman for the study of music and the gift of the late A. D. Juilliard for the founding of a corporation to promote the study of music influenced the State Commissioner of Education, Dr. John H. Finley, to make music a prominent feature of the annual convocation.

The music session of Friday afternoon was largely attended. The seating capacity of Chancellors' Hall was overtaxed. One of the regents, the Hon. Thomas J. Mangan, president, and introduced the chairman for the music session, Dr. Eugene A. Noble, of the Juilliard Foundation, who delivered an address on Music as a Form of Emotional

Training. Mme. Louise Homer sang superbly. The selection of songs and her interpretation were fitting and finished for such a meeting. Thomas Whitney Surette, of Boston, delivered a skillful and suggestive address on the teaching of music to children, illustrating his principles by expository playing on the piano.

Russell Carter, who has recently been appointed music specialist in the Department of Education in New York, made his inaugural address, which was listened to appreciatively. Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, brought a message of encouragement and co-operation from that organization, and indicated several practical ways in which the teaching of music can be brought about in the schools of the United States. The last address on the program was not given, which was a matter of regret, but instead of speaking on The Value of Music in the Education of a People, David Bispham, who was very happily introduced by the chairman, sang several masterly interpretative songs. After he had finished "The Seven Ages of Man" he complied with a request and sang "Danny Deever."

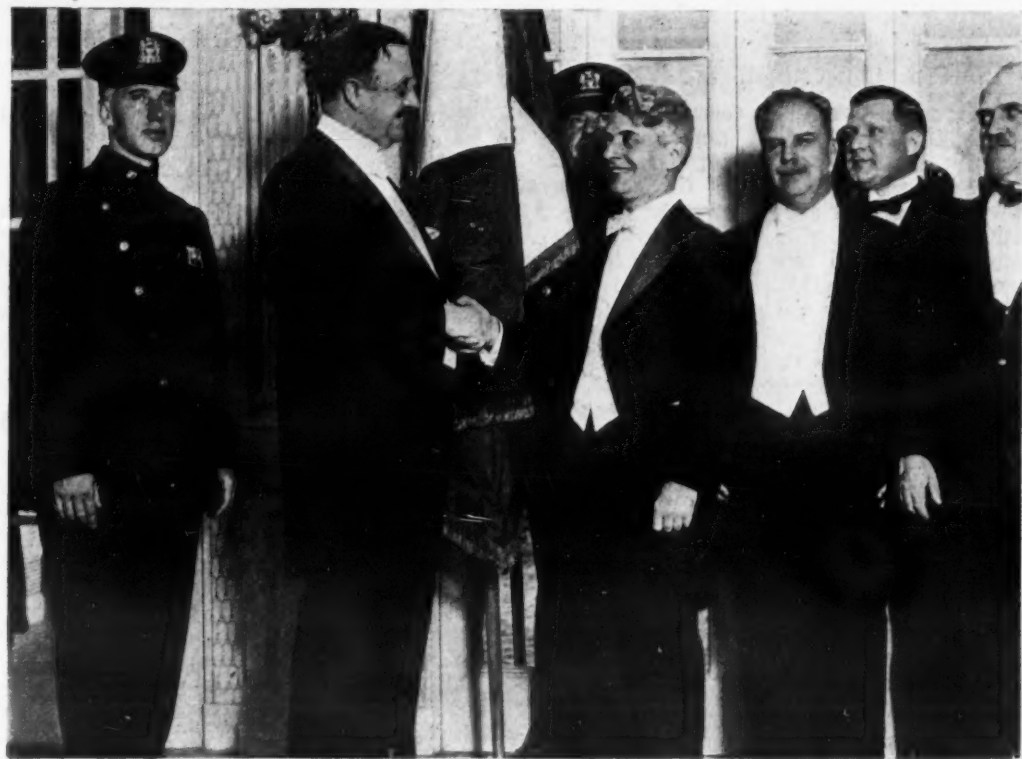
The meeting proved a few things. One of them is that the State of New York is aware of the value of music in school work. Commissioner Finley is always alive to significant movements

in American life, and in planning this program he showed beyond any question that music will have a larger place in the work of the schools under his care. Another thing clearly shown was the purpose of the new Juilliard Foundation to utilize the public schools as a medium through which to work in promoting the educational value of music. A third thing that impressed all the teachers present was that American children deserved all of the discipline and cultivation that the serious study of music promises. And the fourth thing which was definitely proposed was a strong effort that must be made to secure qualified teachers to direct music teaching in the schools. There is a sad lack of good teachers of music in the public schools of this country, and that lack must be overcome. A. B. L.

Jessie Masters Sings in Warren, Ohio

WARREN, OHIO, Oct. 10.—At the Opera House on the evening of Oct. 4 Jessie Masters, the American contralto, appeared in an enjoyable concert under the auspices of the Seneca Club. Her admirable presentation of a varied program won her hearty approval from her audience. Among her most applauded numbers was Grey's "Mammy Dear," which she is singing on her programs everywhere. She was assisted by Elsie Tinder, pianist.

Honoring a Noted Bandmaster



—Photo by Underwood & Underwood

Mayor Hylan of New York is Congratulating Edwin Franko Goldman (in Center) after Presenting Him With a Flag of the Municipality in Honor of Conductor Goldman's Successful Concerts at Columbia University During the Summer. After the Scene Pictured here Mr. Goldman Was Fêted at the Hotel Plaza and Made to Blush in His Modesty Before 250 Cheering Guests.

Louis Graveure Tells How He Maintains His Physical Equipment at Its Greatest Efficiency

Renowned Baritone Recommends System of Physical Exercise Adapted to Individual Recitalist's Needs—Considers Golfing, Walking and Riding the Best of Outdoor Sports for Singers—Calisthenics Should Give Maximum of Exercise with Minimum of Movement

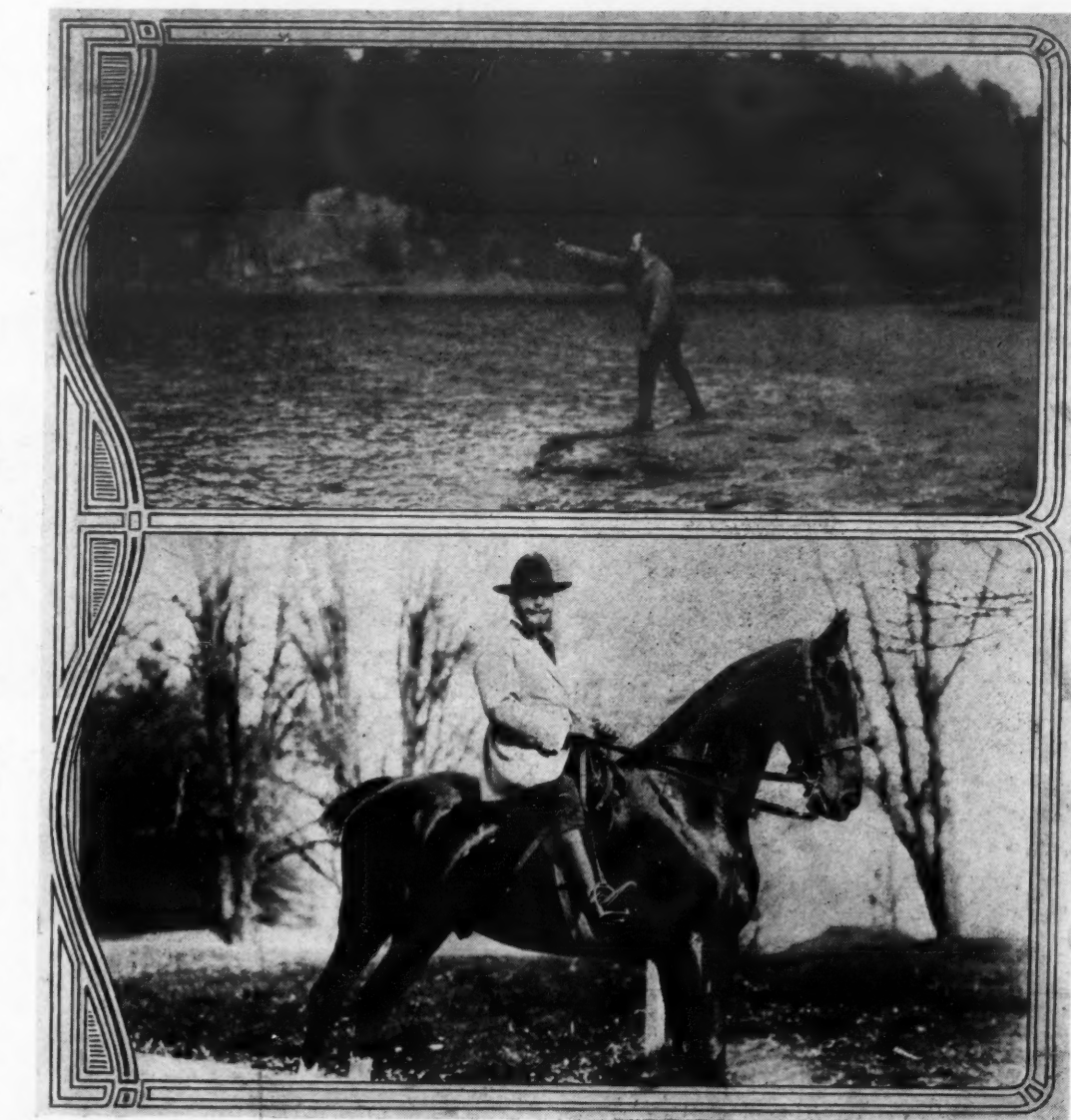
IF a mountain were to speak and tell how it had become enduringly strong, who would not listen? So also when one who, having rolled up such a mountain of reputation for achievement as Louis Graveure has done, finds time to tell the how of the doing—as many singers should give heed as plain people would to the physical mountain.

The writer was recently privileged to have a chat with the distinguished baritone while he was making a flying visit to his New York apartment near Riverside Drive. Bryceson Treharne, who has toured with Mr. Graveure as his accompanist for several seasons, has been detained in England, with the consequence that the singer's already full days had to find room for work with a new pianist. At rehearsal as in recital, Mr. Graveure's poise showed for what it is—wonderful. Standing firmly on both feet, he seemed as fresh at the end of the afternoon's work as he must have been at its start. Seeing him thus, one could understand why it has become part of the routine of recital-giving with him to reply to the questions of a bevy of vocal teachers as to how he does it—how he keeps up his physical and consequently his vocal and artistic poise so steadily.

"The paramount necessity," according to Mr. Graveure, "for any singer, man or woman, who would keep his work at every concert appearance up to his own highest standard, is to secure his health by a system of exercise adapted to his individual needs. Every recitalist, singer or instrumentalist, should give great attention to keeping fit; but as a matter of fact this need seems to be recognized and acted on by instrumentalists only, and obviously not even by all of them. It is plain that singers are even more dependent for success on the constant good condition of their body, which is their instrument, than violinists and pianists, for instance, are on theirs. At the same time, it has come to be a standing joke, the way singers coddle themselves. An instrumentalist may be thought of as a highly specialized kind of human being, but a singer is scarcely even granted to be human; he is a delicate fabrication of art which may be shattered by a breath of air—may be, and all too frequently is.

Sixteen Concerts in Twelve Days

"Those who express envy of my constant physical fitness and to whom I explain it as the simple and natural result of the observation of simple natural laws are apt to cry down that perfectly truthful explanation. 'It's no more to your credit than it is to your blame that you keep so well,' they like to insist. 'You are merely very fortunate in your natural endowment.' Certainly I was not created a weakling, but how many singers does one not hear of who have started out with at least as good natural advantages as myself, but who have lasted no time at all—have, in all probability, gone down before an attack of that enemy of all singers, cold in the head, with its heavy rear-guard of bronchitis and influenza? During one of the influenza epidemics in California, many of my recital dates had to be rearranged in such a manner that I was called on for twelve concerts within sixteen days; six of these concerts occurred on consecutive days. I believe I set something of a record with that performance! And I also believe that I gave of the best that I had to give to anyone to the audiences at those concerts. When a singer is likely to have such demands made on him in addition to the strain imposed on his health by the change of food and the bad accom-



Above—Fishing Lures Louis Graveure to a Vacation in the Woods of the Great Northwest. Below—Even the Busiest of the Artist's Days during the Season in Town Must Find Room for Such Exercise as Riding in Central Park.

modations which not even the most careful arrangement can keep from being a frequent disturbance of his tour, does it not appear obvious that he should be trained to a hair?

"Such training must be a matter of sustained planning and effort. Any exercise which gets a singer suddenly into a tremendous heat should be avoided, and by the same token Turkish baths should be banned. The Turkish bath merely stimulates the surface of the body, increasing susceptibility to cold, without any compensating good effect which I can perceive. Cold, of course, is the great specter which lies scarefully in wait for the singer. And so far from adopting sensible precautions against its 'getting' him, as the 'gobbelins' were sure to get everybody sooner or later, according to Little Orphant Annie, the average singer positively invites it; he begins with a silk muffler and ends with a woolen one, which he pulls up higher and higher until he has it over his mouth and nostrils and is breathing in lint all the while. Nothing could be worse. In putting the muffler under a taboo, I do not, of course, mean to imply that one should go about in bitterest cold weather with throat exposed. The golden mean is not impossible of attainment.

"Almost any kind of physical culture is good except the too terribly fatiguing. On the whole one can get just as much benefit from sports, and they have an added element of pleasure; so I personally am a devotee of outdoor sports of almost every kind. Tennis I consider too vigorous for a singer, and I cross that off my list together with fencing, especially because they have to be practised indoors during the winter, and I heartily condemn the breathing in of the dust which is necessarily scuffed up in indoor sports. Swimming is excellent in summer, but in winter the change of body temperature involved in it is too great. Among outdoor exercises which particularly appeal to me are golfing, walking and riding. Golfing raises the chest. Walking develops the leg muscles on which depend so much of a singer's ability to maintain his standard throughout a program, for if through tiredness he shifts from foot to foot, not only is his appearance impaired, but too much weight is thrown on the abdominal muscle, which is already quite as much busied as it ought to be with breathing. As for riding, that must be kept up if it is once begun; if indulged in only occasionally it is too tiring. A singer

ought never to ride on the day of a concert.

Developing Control

"Besides the great benefit of outdoor exercise to the lungs, another point needs to be borne in mind by the singer in laying out a program of physical culture, and that is the development of control over his entire physical equipment so that his platform deportment may be always as pleasing as possible, no matter how he is feeling. Specifically, the maximum of exercise with the least movement is the desideratum for the calisthenics which should be part of every day's routine. Let the singer remember that his vitality must be hoarded for his throat. His other muscles are all to be considered as accessory to this and should be developed accordingly. A model day should include walking in the fresh air. If possible, there should be three games of golf a week and the same number of times of riding. Both these sports are expensive and apt to be objected to, I find, by singers because of that; but no amount of money expended on keeping fit can loom as large in the final accounting as the expense of engagements missed because of indisposition and the consequent impairment of reputation.

"Even the calisthenics which a singer practices should be specially designed to fit his needs. Unlike most singers who advise calisthenic exercises at all, I should recommend their being taken just before going to bed rather than on getting up. Why should the vitality be poured out in useless muscular expenditure at the very start of the day? But on going to bed one should certainly always go through some calisthenics, no matter how tired one may be. It is just when the organism is most exhausted that it most needs jacking up. The aim should be the greatest contraction of muscle possible in the shortest time, and each separate muscle on which the singer depends in his work should be concentrated on in turn. How many singers devote any such attention to the development of the abdominal muscle, except through their regular breathing exercises? Similarly, the back muscles need training; else they become wearied by the strain of standing through a recital and too much weight is thrown from them onto the overworked abdominal muscles.

"Diet does not seem to me nearly so important as correct exercise. At least, general rules cannot so well be laid down

about it as about muscular exercise, for no two persons need the same dietary prescription. One hears it often said that the more one exercises, the more one needs to eat. Personally I do not find that so. My brother-in-law is an expert on this subject of physical training, and he did a great deal of road-work with me this summer. The first day we were out, we became terribly hungry and must have eaten enough for six men; but after that our appetites moderated greatly. On the whole I should say that the more one exercises, the better his stomach will assimilate whatever is given to it. And I hold the very converse of the usual contention that the more one exercises, the more one eats; on the contrary, the more one eats, the more one needs to exercise." D. J. T.

GODOWSKY PLAY HIS "TRIAKONTAMERON"

First Complete Performance of Great Work Given at Carnegie Hall

Leopold Godowsky, Pianist. Recital, Evening, Oct. 11. Carnegie Hall. The Program:

Fantasy, Op. 49, F Minor; Three Preludes, Three Etudes, Nocturne, D Flat; Posthumous Waltz, D Flat, (Concert Version by L. Godowsky) Polonaise, Op. 53, A Flat, Chopin. "Triakontameron" Thirty Scenes and Moods in Triple Time (First Performance.)

Mr. Godowsky began his program in a somewhat perfunctory way. Perhaps this was due to the noisy audience. (What is the matter with New York audiences these days? They all behave as if it were their first concert.) Be that as it may, the Chopin group was played in a not especially interesting way, though with flawless, scintillating technique that puts Godowsky in a class by himself. The A Flat Prelude (from which, they do say, Gounod got the Flower Song in "Faust") was the most interesting of the group, and the last part, built on the E Flat pedal-point, given with an almost religious effect.

The real business of the evening, however, was the "Triakontameron." The work was given a critical review in MUSICAL AMERICA for Sept. 4, so it is unnecessary to go deeply into detail at present. This was its first public performance in its entirety, though the composer had given a part of it in Chicago last winter. It takes exactly one hour in performance. The effect as a whole, is of a set of salon pieces of varying interest. The principal drawback as a concert group, is that they are too short, too episodic. The moods are widely varied and as soon as one is absorbed in the immediate number, it is over, applause has begun and the listener crashes to earth. Thirty of these crashes in one hour, leave the musical consciousness in a bewildered if not bruised condition. The triple rhythm, also, becomes a trifle monotonous. A curious impression received, is that of an underlying Viennese quality throughout the whole series. It is steeped in Danube water. Perhaps that is why the eleventh number, "Old Vienna," was the most striking of the set. Many of the pieces seemed to fail in convincing the hearer of the program-title, and many more, were delightfully descriptive. The taste of closing the set with "The Star-Spangled Banner" seems open to question. It was certainly without musical appeal in this instance.

Composers are not invariably the most interesting protagonists of their own works, but it must be said that in the present case, the rule was proven by its exception for the performance was very beautiful from beginning to end. It is not probable that the entire "Triakontameron" will appear frequently on concert programs, for few pianists will take the trouble to memorize such a lengthy work, and certainly no one could pretend to play it so beautifully as Godowsky.

J. A. H.

Maurice Dambois Returns for Tour

Maurice Dambois, the 'cellist, returned on the *Lorraine* on Oct. 11 for another active season. Mr. Dambois is scheduled to leave almost immediately for a series of concerts in Washington, Roanoke, Pittsburgh, Indianapolis, Toronto, Dayton, Toledo, Buffalo and Rochester, after which he will return to New York for a short period.

SECRETS OF "CONSULTING ENGINEERS" OF MUSIC



MAKERS OF MUSICAL HISTORY

Seven Prominent and Brilliant (How These Shy Souls Will Wince and Groan!) Publicity Writers of New York. It Isn't Nice, By the Way, to Term a Musical Publicist a "Press Agent"; They are Really—as You Will Be Convinced After Reading This Tale—"Consulting Engineers." No. 1 is Engineer Dixie Hines; No. 2, William J. Guard, Who Ever Guards His Tender Charge, the Metropolitan, from the Fierce Rays of the Limelight; No. 3, Ben H. Atwell, the New Eastern Representative of the Chicago Opera Association Who Is a Past Master and Prince of the Royal Secret in All Such Matters as Publicity; No. 4, Rufus Dewey, in Charge of Fortune Gallo's San Carlo Opera Company and Associated Enterprises (Mr. Dewey Is Supposedly Photographing His Arabian Thoroughbred, "Prima Donna"); No. 5, Avery Strakosch, a Demure but Thoroughly Alert Daughter of the Guild; No. 6. Here We View Gretchen Dick and a Set of Perfect Dimples; No. 7, Blanche Freedman (the Photograph Doesn't Do Her Full Justice!), Another Distinguished Member of the Profession

By MAY STANLEY

WHEN a great production, or a great singer or a great pianist is about to be presented we read eagerly all the news that the papers give us about them. By the time the new artists have made their first bow to an American audience we know with whom they studied, where they first appeared, what their favorite recreations are; we have seen them in a hundred pictured poses, we have learned intimate little details of their lives—in a word, we have become mentally attuned to welcome them.

Did you ever stop to wonder who prepared all this information for the public mind? Certainly not the harassed, hard-driven city editors and their staffs; certainly not the artists themselves. The answer is: The Publicity Expert.

The process of preparing the public mind in this country to welcome new stars and new productions has, in the last few years, become a science; it is one of the many interesting developments that the awakened interest in music has brought. In the theatrical, motion picture and musical worlds there are now trained men and women whose business it is to keep a finger on the public pulse—men and women who know the trend of public taste and who have learned how to meet its demands.

To-day, the publicity department of a great musical enterprise does not consist merely in a few writers whose business it is to send news items and special feature stories to the press. Some of the

keenest minds of the newspaper world—managing editors, city editors, writers on special topics—have been brought into this specialized field of diplomacy. They are men who have studied the public mind *en masse*, men who know even before it happens that a certain type of entertainment is beginning to pall; men who have hyper-sensitive noses for news; men who are experts in human nature, diplomats and 100 per cent salesmen.

"Never Lie" Is Their Maxim

It is a far cry from the days when the press agent considered it a good news story to fake a robbery of the prima donna's jewels. If such a story found its way to-day to the city room of a daily paper it would be given just one resting place—the waste paper basket. More than that—and this is the keynote of modern publicity—whatever stories that man brought in afterward would meet with the same fate. City editors to-day are appallingly busy men, they have not the time to investigate and burrow out facts over every unimportant bit of news that reaches their desks, they must trust some people to be accurate. And woe betide the man or woman who betrays that trust! Therefore, the publicity man or woman who has a reputation for accuracy, who is honestly trying to serve the papers with legitimate news, is the man or woman who will see the greater part of their "stuff" in print. The old copy-book maximum, "Honesty Is the Best Policy," applies twenty-four hours a day when one deals with city editors.

Just how far has publicity come on its way to reaching the 100 per cent efficiency class? What are its outstanding features? How has the publicity expert helped in spreading the gospel of good music throughout the country? What is the publicity man anyway, and what is his field?

It was with a head full of such questions as these that I started out to hunt up the men and women who stand at the head of publicity work in this country. I talked with such men as William J. Guard, of the Metropolitan Opera Company and dean of musical publicity; with Ben Atwell, recently appointed Eastern representative of the Chicago Opera Association and formerly identified with grand opera in Europe, Mexico and Cuba, as well as leading theatrical ventures of Broadway; with Rufus Dewey, who has spread the gospel of music all over this country in writing of the Chicago Opera Association and of Fortune Gallo's San Carlo opera forces, and with a score of other men and women who have in the last few years been writing newspaper copy for leading artists and musical enterprises.

"Please Public" Says Guard

"In an organization such as the Metropolitan Opera Company, the director of publicity does, practically, no actual publicity work," said Mr. Guard, when my questions were propounded to him. "He is merely the avenue through which the men and women of the press meet the operatic stars of whom they wish to write. The department of publicity works for the institution as a whole. We

feel that the Metropolitan Opera has a work that closely resembles that of the Metropolitan Museum—service to the intellectual and cultured public. I recall one of our stars coming to Mr. Gatti-Casazza after a performance and saying, 'I hope I pleased you, Mr. Gatti.' The reply was, 'I do not want you to please me, I want you to please our public.' Musical publicity should be on a similar plane. The capable publicity man or woman does not write so much to please the people he represents as to give the public authentic news—and when he takes this attitude toward his work his value to his employer is increased a hundred-fold."

"Consulting Engineers"

Ben Atwell tersely sums up the work of the publicity expert. "To direct the publicity for a large enterprise to-day, it is necessary to play a triple rôle," he believes. "The publicity man is the consulting engineer of the organization with which he is identified, he is the diplomatic corps and the selling force. To use a circus term, he is 'the only salesman on the lot.' The publicity man must realize that his work is the most important of the whole enterprise—that he is the biggest man in the organization, much bigger than his employer. In fact, in many theatrical and motion picture enterprises the greatest service the publicity man renders his employer is in keeping him from making absurd statements."

"In the musical world the situation is entirely different. Here the expert finds himself dealing with well-bred men

and women who appreciate the worth of dignified publicity. In my work with Mr. Hammerstein in the past, as well as with musical and theatrical ventures of various kinds, I have always held to one unvarying rule. That is, to forget as far as possible that I have been engaged by an organization and to think of myself as a news service to the various papers and magazines. It is hardly necessary to add that editors must be able to rely implicitly on the facts you furnish—every reputable publicity man to-day knows that his chief asset is his reputation for absolute accuracy."

Rufus Dewey's Rules

There isn't a magazine editor or city editor of a daily paper in this country who hasn't at some time or other handled Rufus Dewey's "copy." They like it and they're glad to use it. When I put my questions to Mr. Dewey, he gave me the following set of rules that I believe should be framed and hung over the desk of man and woman who write publicity material:

"Find out what a newspaper man wants and try to furnish it."

"Never annoy him."

"Never lie to him."

"The rest is easy—hard work."

Mr. Dewey elaborated on these rules somewhat, in conversation. "People who complain that their 'copy' isn't used are the ones who seldom go to the trouble of studying the different papers and magazines and finding out their needs and wants. For instances, one must prepare wholly different for the *World* than that given to the *American*. Some papers go in strongly for pictorial features; others prefer stories. One must learn this, not only when the New York or Chicago papers are in question, but as regards newspapers the country over. The awakened interest in music is being reflected through the Sunday papers throughout the country, which are continually adding music pages. A few years ago it was rare, indeed, for a Sunday paper outside the great cities to devote a page to music. To-day this is the rule rather than the exception. I think that one of the greatest influences working toward this end has been the phonograph. The man who used to boast that he 'didn't go in for this highbrow stuff' gradually became acquainted with operatic music. He found that he liked the Sextet from 'Lucia' and he began to listen with interest to the voices of the great singers. When opera came to his city, he attended it. I think that is one of the underlying causes of the great interest that is found in opera everywhere throughout America to-day—so when you're giving credit to the forces that have awakened musical interest, don't forget the phonograph."

How the Artist May Help

Blanche Freedman, formerly in charge of the publicity of Haensel & Jones, and now of the International Concert Bureau, says that a great deal of the success of personal publicity rests with the artists themselves. "Some artists have a keen sense of news values," she says, "and are always saying or doing something that makes good newspaper 'copy.' Mme. Schumann Heink, for example, knows news and almost always has a story that may be used for the papers. Mme. Namara is another artist who does original things that mean news."

"One of the mistaken ideas of publicity work is that a person can write about artists without studying them. I believe that there is no successful publicity unless the writers study the man or woman they are writing about, and are able to convey a sense of that personality. The papers throughout the country are keenly interested in musical news and will always use plenty of it if it is really news and is up-to-date."

W. Perceval-Monger, who has done special publicity for such artists and organizations as Anna Case, Ethel Leginska, The Society of the Friends of Music, Ignaz Friedman, Jascha Heifetz, Enrico Caruso and the Russian Ballet, says that "the trouble with most 'publicity writers and press agents' is that they jump straight from the kitchen of some obscure restaurant into high-sounding titles like 'Promotion and Publicity Experts in Charge of Printing and Translations'—from the frying-pan to the fountain pen!—without an elementary knowledge of English (or any other language) and without even a nodding acquaintance with simple printed forms."

"To write publicity for musical artists," says Mr. Monger, "it is necessary to know one's subject, to 'read score' and to know more than the difference between a clarinet and a trombone. If one knows his subject, or will read it, or will go and kneel before the people

who do know it, then he may commence to write about music."

"The writer of publicity must keep in the background, much in the manner of a fine accompanist who plays in the dark. Let the artist get the glory of his or her art and let the writer feel privileged in representing the artist in print—that is success for both."

The City Editor's Aid

"The publicity man or woman who is worthy of the name is really the city editor's assistant," says Dixie Hines, whose work is widely known in both the musical and theatrical fields. "With the present problems of the newspapers, the city editor wants his news in condensed, readable form—he will only use it if it comes to him that way. The fake news story is nearly a thing of the past—not quite, because there are fakers in every field—but it is only a negligible quantity to-day. The publicity man to-day is one of the chief factors in spreading musical news throughout the country. Another important force is the music club, that has been and is doing a gigantic work in introducing artists in the different cities and promoting everything that makes for a more general knowledge and appreciation of this art."

"Find out what the editor wants," is Gretchen Dick's summing up of publicity achievement. "Success in this field is never gained by working in the dark," says Miss Dick. "Time and effort are wasted if one sends long special stories to a paper that is so crowded it can only use brief news items. Each paper and magazine has a distinct policy, has a field for certain material and no use for other kinds of stories. It is the business of the publicity expert to find out just what each paper wants and—equally important—when it wants it. Some artists know news instinctively and it is a joy to work with them. Publicity is not alone the writing and placing of stories and pictures with the papers and magazines. Effective work may be done by display windows in the music houses of songs the artist is using. Over-publicizing an artist is an error to avoid, for too much publicity may be a boomerang."

"Never write anything that the artist can not live up to. I have known press work to convince the relatives of young artists that their work was really worth while—seeing it in print was different from hearing it—so that the work of the press representative may be said to include keeping musical geniuses in their chosen field."

"The Music Habit"

"Great strides are being made in music publicity," is the opinion of Lois Willoughby, press representative of Frieda Hempel.

"Into music publicity there is creeping a note of welcome," says Miss Willoughby, "a note that is not so hale and hearty, perhaps, as circus publicity, but quite as sincere. I believe it is the right note. People who are learning to like great music may be willing to back reverently out of its presence after a concert, but they wish a friendly hand stretched out when they go in."

"After three years with Frieda Hempel I feel very chummy with Beethoven, Bach, Handel and Mozart. Verdi, Rossini and Donizetti are like pals, and I get as excited hearing her go over songs and discussing their fine points as I do in looking over her new Paris gowns. She makes the music live for me, and I talk about it afterward quite naturally. P. T. Barnum is my ideal publicity man. He always had his subject deeply at heart. He believed in it, and when he 'set to work to prepare the public mind'—his own phrase—he made it interesting enough for everyone to believe in. I believe the prayer of every publicity man and woman should be: 'Oh, Lord, make me truthful (fairly), easy to read and interesting—intensely interesting!'"

Wants Press Agents Licensed

"It is too bad that the designation 'press agent' has come to mean, in the mind of the average person, some one who promises everything, demands large sums of money in advance and does nothing," says Avery Strakosch, who has been in charge of the publicity of many notables in the field of music. "I believe that the best way of placing this art, or science, on a sound foundation would be to establish state examinations. If the physician must have such credentials, why not the men and women who present artists to the public through the medium of publicity? Illiterate persons come into the field of publicity who do not know that the public taste as well as the type of artists has im-

First Steps in Community Singing

Hints as to How, When and Where to Begin This Field of Musical Activity

BY KENNETH S. CLARK

"HOW can we start community music in our town?" That is a question that is frequently asked of Community Service. The first step is that of making a study of the town's musical resources and needs. This is described in the Handbook on Community Music compiled by the Bureau of Community Music Community Service (Incorporated), at its headquarters in the Metropolitan Tower, New York City.

After the above study has been made, the next step is the inaugurating of your program. The entering wedge is general mass singing. In introducing mass singing—especially in a city where the idea is unfamiliar—it is necessary first to give a demonstration of it.

Some community music enthusiasts have reported that when they attempted to put through a demonstration sing in their towns, the attendance was small, despite the fact that active publicity had been made for the event. This is not entirely surprising, since in many places the musical organizer is yet met with the query: "What is community singing?" Such a public is in need of more educational propaganda about the work. It is not sufficient merely to inform the public that a "community sing" is about to take place—the very expression may even be unfamiliar to them. The advance publicity should serve to give the public some idea of how pleasurable an occasion the community sing is to be. Interesting descriptive matter and if possible, photographs of picturesque singing events in other cities, should be run in the local papers just prior to the meeting. Let the people know that the event is planned purely for their recreation, that there is no veiled propaganda behind it and especially no hidden appeal for funds.

An even better solution to the problem is that of introducing the singing not at some meeting called for that especial purpose but as a part of some general occasion when the community turns out en masse. In this way the public will discover most naturally the enjoyment to be had in community singing. The next time announcement is made of a community sing the people will have an intelligent idea of that in which they are asked to take part.

Leader Requires Personality

The first essential for a successful demonstration sing is a leader who possesses not only ability as a director but a personality magnetic enough to create enthusiasm for the singing idea. That is, eminence as a musician is not a sufficient qualification for leadership—the leader must also have a social vision and a human sympathy.

As to equipment for a demonstration sing, it is necessary first of all to place the words of the songs before the audience. For this purpose, you might use some music book of community songs, or which there are several in the field.

Second it might be advisable to prepare a song sheet for the demonstration sing. Some local newspapers might print the song sheet gratis, or perhaps a merchant would pay for the printing of the sheet as a form of advertisement. If you desire to use any copyrighted songs on this sheet, it will be necessary for you to secure permission direct from the publishers.

The most spontaneous way of bringing the words of songs before the audience is through the use of stereopticon slides. You can either secure the song slides from the commercial slide manufacturers or make them yourself with special tone-writer slide mats.

As accompanist for the singing you should secure a pianist with a firm, dynamic style of playing. The pianist must understand that the subordinated type of accompaniment suitable for a soloist is not decisive enough for mass singing. The volume should be in keep-

ing with the increased body of vocal tone, and the player should sound forth the rhythm emphatically. A small orchestra may work out satisfactorily for some numbers, but for indoor singing a rousing piano accompaniment is all that is necessary. Out of doors, a band is advisable.

Time for Meetings

When once the community singing has been fittingly introduced, and a music committee of citizens appointed—as outlined in Chapter I of the Handbook—the committee should agree upon some scheme for holding public sings at regular intervals. If it is not thought wise to have them once a week they should at least be semi-monthly or monthly. However, the latter is really too long an interval since the community should be led to look upon singing as a habit which is to be indulged in regularly. The time to be chosen varies—in some places Friday nights; in other places, Saturday nights, and in others, Sunday afternoons. In towns which have a "blue law" Sunday, the afternoon sing is most valuable in that it gives the people a wholesome and uplifting form of recreation. If the feeling of the community seems to warrant it, it might be advisable to have clergymen of various faiths pronounce an invocation at the meetings now and then.

In planning such a series of regular sings, you must secure the widest publicity for the events, such as editorials and articles on community music. Some news item concerning the sings might be used as a peg on which to hang general propaganda material. Make the announcement of any one sing gradually, holding back part of the information to be used at the last moment. Have the words of some of the songs reproduced in the papers. Have the event announced in the schools and churches and at club meetings, so as to get the benefit of mouth-to-mouth publicity.

In order to make your series of sings continuously, you should try to offer some additional attraction beside the mass singing—some good soloist, a choral group or instrumental group, an ensemble of children from the schools, a brief, interesting speech on a non-partisan subject. If some civic question is before the community, such as a clean-up week, a safety first campaign, etc., the matter may be effectively agitated in these sings. Thus they will become not only a musical but a social instrument.

Solos an Assistance

The inspirational, patriotic side of these sings should be emphasized as much as possible. A good patriotic solo will stir the emotions, and some of the patriotic airs should always be used for the assembly singing. The sings should also be made more educational, with spoken introductions to the different songs and with brief talks on the vision behind the community music movement.

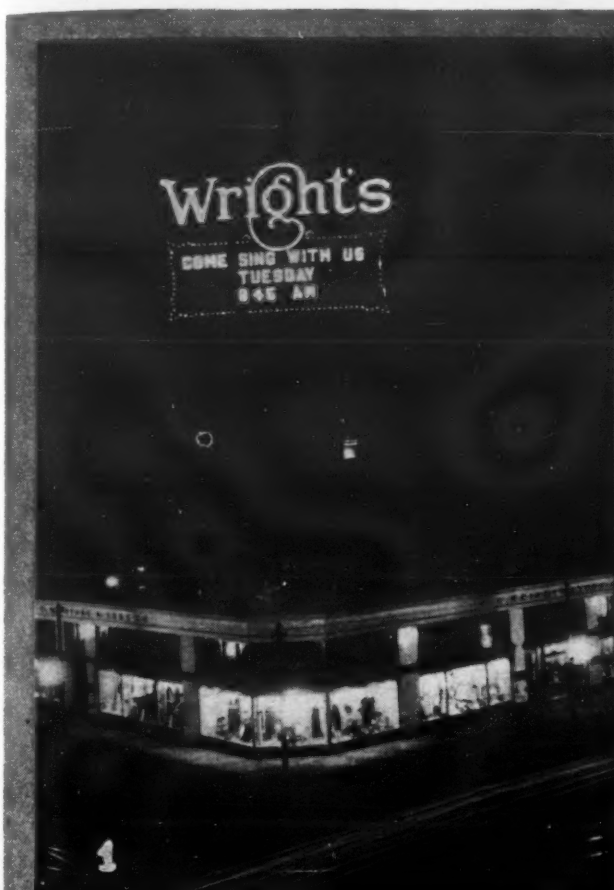
When once the general mass sings have been made a fixture—or even while this process is going on—you should see to it that singing is introduced throughout the city with separate groups such as churches, clubs, factories, stores, etc. In order to provide leaders for these groups your committee ought to inaugurate a free training school for volunteer song leaders, and the various groups should be asked to send candidates to this school. The aid of local musicians should be secured not only to assist in the instruction offered by the school, but to direct the intensive outgrowths of the small group sings, such as choral units, instrumental ensemble, productions of operettas, cantatas, etc. These separate units ought to feed into the general series of community sings, providing extra attractions. On big occasions the units may be combined in some special celebration.

measurably improved in recent years. These persons are the ones who bring the 'press agent' into bad repute. Honesty and dignity should characterize the work of men and women who are doing special writing in the musical field—the writers who have learned that 'pep' is not incompatible with fine work."

Henry Braxton, whose work for the New York Symphony Orchestra, the Society of American Singers and individ-

ual artists, is well known to the musical press, says that "there should be a great fight made by the capable men engaged in publicity work to rid it of undesirables. The press agent who tries to 'put it over' and mislead the editors is ruining his own game. The only way to do publicity work in a reputable way is to be first sure that your article 'has the goods,' you may then shout your head off without fear of a boomerang."

How America Goes On Its Way Singing



How the Community Music Campaign Is Being Carried on Throughout the Country. No. 1—A Department Store in Ogden, Utah, Uses Its Electric Sign to Invite the Public to Attend the Early Morning Song Programs of Its Employees; No. 2—Workers of a Jersey City Factory Make Merry in a Noonday Sing; No. 3—Members of an Accompanist's Class Provide a Novel Instrumental Support for a Civic Celebration in Hamilton, Ohio; Nos. 4 and 5—Designs for Lantern Slides Used to Break Up the Reserve of Lagging Choristers at a Community Gathering; No. 6—Children of New York's Lower West Side Enjoy Singing with Their Movies in Chelsea Park

JUST HOW GOOD MUST OUR GOOD MUSIC BE?

And Where Is the Line to Be Drawn in Determining What Is Worthy of Public Performance—By Picturing Music as Pyramid, Cartoonist Visualizes Problem of Critics and Educators—Lofty Standards Versus Musical Tolerance and Human Appeal

BY OSCAR THOMPSON

HERE'S a cartoonist's idea for critics, musical educators and others of advanced standards to ponder.

Music—with opera used as typical of all music—is represented as a pyramid. The base is broad, for there are any number of lesser or inferior works; the apex is only a little point, and not many musical compositions will be found there.

The great mass of humanity surges about the bottom of the pyramid, hungry for music, but, for the most part, looking no higher than jazz. The super-folk, with their ideals in the clouds, and standing, as they think, on the very apex of the pyramid, can be so blinded by their own exceptional standards, that they will see little or no good in most of the music of the pyramid, even though much of what they disdain is still beyond the reach of music-hungry humanity.

For the music critic, the cartoon prompts the question as to where on this pyramid he should draw his line. Granting the relativity of all music, the overlappings of merit, the virtual impossibility of comparing composers who have sought entirely different ends and who represent widely separated periods; and making allowances for all the divergencies of opinions and tastes, it would appear that something like a horizontal line is drawn across the pyramid whenever definite standards are made the basis of critical estimation. The line tends to eliminate, as not worth while, or as inferior, or banal, everything below its level on the pyramid.

Visualizing this, as the artist has done, what is the position of the critic with regard to the surging throng at the base of the pyramid? If he has a mission to direct its eyes and its appreciations upward, from what level on the pyramid can he best obtain his ends? And are purely personal standards, however firmly based on knowledge, taste and experience, always the safe guide to practical service?

If he draws his line as low as the half-way mark, the critic eliminates far more music than he retains, since the number of works decreases the higher the line is drawn, and quantity diminishes as quality is raised. If his personal standards are exceptionally high, he may append his line so near the top as to discard many works frankly enjoyed by a multitude of persons who like to regard themselves as cultured, since their tastes are not those of the musically untutored. If his standards are of the very highest, he might exclude all but three or four composers, a dozen operas, a like number of symphonies, a few examples of chamber music, a handful of songs and violin works, and perhaps a slightly more generous selection of piano compositions. Carried to the ultimate, the man with ideal standards might affix his line at the very summit of the pyramid, and hence wipe out the sum total of musical accomplishment. The ideal never having been reached, he would have to seek his visionary music in the clouds.

The cartoon was drawn by George Hager of Seattle, after a luncheon with a friend, during which critics and criticism were the chief subject of discourse. He has used the names of composers arbitrarily, as some of them were brought up during the discussion, to illustrate the idea. Beethoven does not figure, because his



Cartoon by George Hager

fame did not come to him as the result of his one opera. A dozen music lovers might have a dozen groupings. But whether Wagner or Mozart should be at the top, or Puccini and Massenet on an entirely different level, is immaterial. The thought prompted by the cartoon is that of the need of musical tolerance; and, incidentally, the question is raised as to whether jazz, after all, should not be included in this tolerance.

For, if jazz is taboo, will the critical line find its point of incidence at the level of "Maritana" or "The Bohemian Girl"?

Or, if not there, only a little higher, at "Marta"?

Or, if the ballad operas fall short, at "Lucia" or "Traviata"?

Continuing upward—using the purely arbitrary succession—will the line be drawn above, or below, "Rigoletto" and "Trovatore"? If above, should "Gloconda" and "Pagliacci" be placed among the permissible or among the banalities? Are "Manon" and "Tosca" and "Jongleur" and "Butterfly" to be excluded or included?

And so on, to "Tristan" and "Don Giovanni," "Boris" or "Iphigenie," "Falstaff" or "Parsifal," "L'Amore" or "Reingold," "Otello" or "Meistersinger," or whatever the individual intellectual may elevate to his highest estate of esoteric glory.

Reverting to Mr. Hager's pyramid, where is the line to go?

FALSE MUSICAL GODS IN THE PROVINCES

A Commentary on the Slavish Preference for the Glittering Star and the Characteristic Disdain for Unadorned Genius

BY HERBERT F. PEYSER

THERE is such a thing as over-rapid growth. It can be as bad for the soul as for the body, as potentially dangerous for the community as for the individual. It can hinder sound cultural evolution as effectually as it can impair physical health. It may impress the casual beholder yet be evilly symptomatic. Of the musical growth in many ways of this American nation it is becoming needless to adduce proofs. But there are reasons to believe that it is becoming musical not wisely but too fast. And that way lie swamp and perdition.

An ominous tendency is afoot in this country to-day that threatens to undermine healthy artistic appreciation and balanced development. It manifests itself in the abnormal worship of names, the cult of inflated reputations. It is one of the results of intensive training from the wrong end. The managers, who are the infallible barometers of musical conditions, are acutely conscious of it, since it works as strongly to their disadvantage on the one hand as to their profit on the other. But they seem powerless to remedy the condition. What amounts in effect to a strangulating star system has gripped the land and most especially those sections of it but lately

awakened to the delights of music. Now, there is nothing iniquitous in the popular taste for stars. Stars in the best sense are performers pre-eminently capable in the discharge of their artistic function. By this token, admiration for their gifts reflects only credit on the taste of their followers. Peril lies in the obstinate and exclusive veneration of names, with the intolerant notion that only a flamboyant name constitutes a patent of merit.

Precisely this intolerance and snobbery are rampant to-day. It is due to the speed and facility with which the erstwhile musically untutored have been made acquainted with the interpreters of music—to the talking machines which disseminate particular reputations over giant areas; to the women's clubs and the concert courses, with their social rivalries and ambitions. The belief seems rooted that only the artist of vaunted name and high fee can be worthy of attention. That numerous artists of stellar rank and capacity exist without these artificial attributes appears not to enter the calculations or convictions of such people.

Your Texas Women's Clubs to-day wants its Galli-Curci, its Heifetz, its Kreisler, its Hofmann, its Braslaw, and its Garrison. It will, moreover, in order to have them, pay whatever exorbitant price may be asked. But it is reluctant, most reluctant, to consider Smith or Jones, even assuming that Smith and Jones are artists of experience and proven

capacity. Soon enough Smith and Jones may have developed for themselves the present vogue of Hofmann and Heifetz and then this same Wednesday evening or Friday Morning Musical Club will bid them welcome and disburse handsome sums for the privilege.

Managers are sometimes able to reveal a great light to the self-important female who heads the Wednesday Evening Musical Club and induce her to accept Smith's or Jones' services and thereby prove herself more than a mere servitor of outward labels. In her turn she contrives to persuade her club flock of the wisdom of her move. But the outcome is preordained. The guiding spirit of the Friday Morning aggregation avails herself of the opportunity afforded by her rival's lapse into "idealism." So she acquires Galli-Curci or Fritz Kreisler, and with them all the blessings, power and glory of a sensational event—a capacity audience, and social prestige of the most sublime description. What wonder that the ruler of the Wednesday Evening folks will presently disavow idealism and less effulgent artists for future contingencies?

The average American women's club and concert course to-day is purchasing primarily high-sounding names and only incidentally, so far as it cares, talented artists. Against this lamentable tendency one knows not what remedy to urge. Unless arrested it will make a nation of sensation mongers, not of music

lovers. It exalts the performer above the work performed. It creates an erroneous perspective, a viciously false sense of values. It glorifies superficiality. It is the outgrowth of misapplied zeal, of making haste quickly—in defiance of the sage Roman precept.

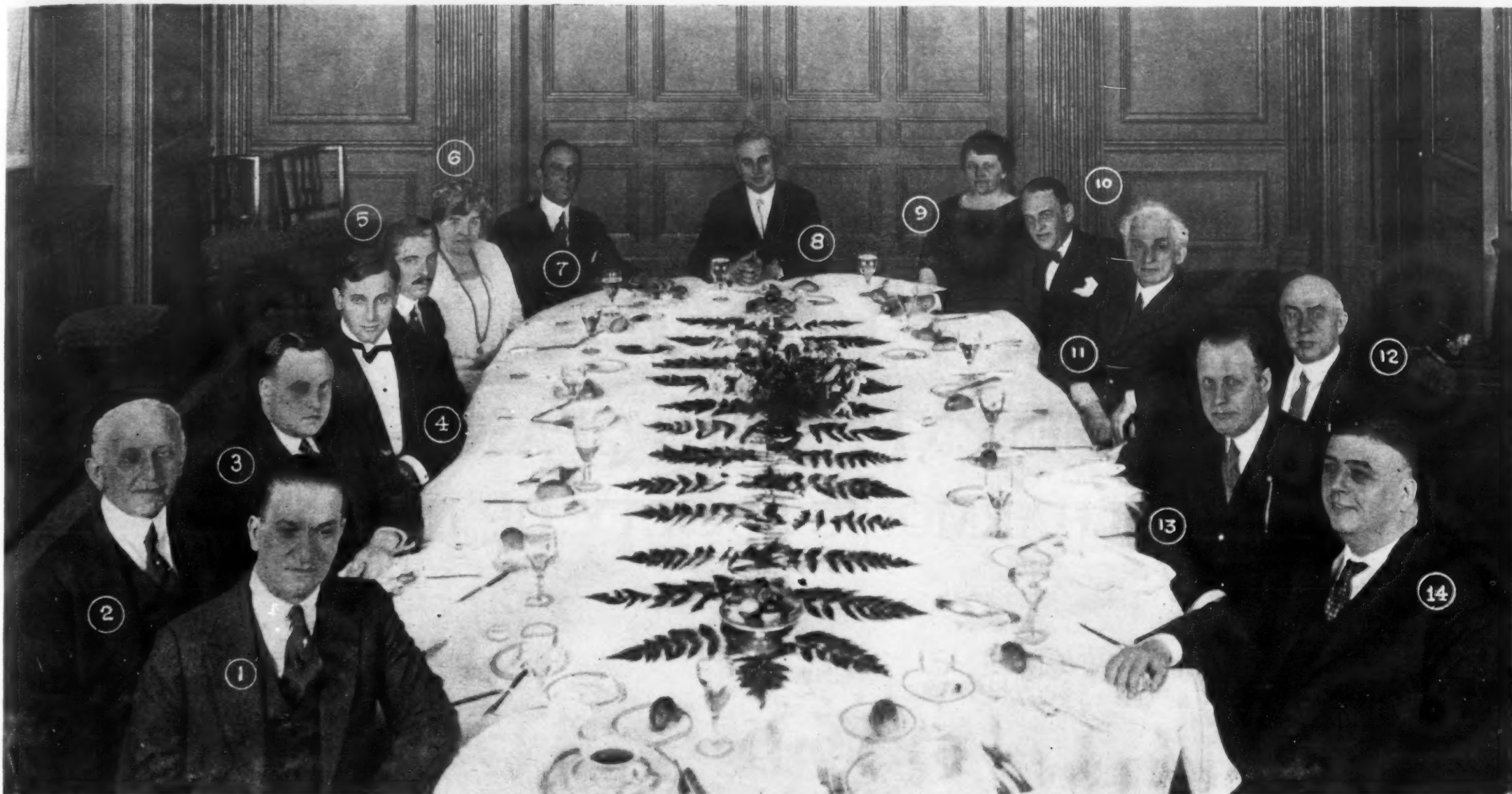
Yvonne Gall to Create Soprano Rôle in "Jacquerie"

PARIS, Oct. 1.—Yvonne Gall, the young French soprano, has the distinction of being the first Paris woman singer to be re-engaged for the third consecutive season with an operatic institution in America. Demands for her services are pouring in from every European country, although, with the exception of Spain and the two Americas, she never sang anywhere outside of France. During the coming season with the Chicago Opera Association Mlle. Gall will be heard in several Italian operas. This season she is to create the leading woman's rôle in Marinuzzi's "Jacquerie," which is to inaugurate the Chicago season, and is also to be heard as *Tosca*. It is also possible that she will appear in a Wagner work given by the Chicago organization in English.

London String Quartet to Tour Hawaiian Islands

Antonia Sawyer has had so many requests for a modern program by the London String Quartet that she has engaged Aeolian Hall for Nov. 6. Immediately after this concert they will leave for a tour across America, playing in Chicago, Cleveland and other Western cities. They will play in Sacramento and San Francisco, from which place they sail for a December tour in Hawaii, and while there they will play with the Philharmonic Society in Honolulu.

All Past Records to be Broken, According to Predictions of New York Booking Managers



Photograph made exclusively for Musical America by Drucker

A ROUND OF LEADING CONCERT MANAGERS

Round the Festive Board at a Recent Dinner of the New York Concert Managers' Association: No. 1—R. E. Johnston, No. 2—Daniel Mayer, No. 3—George Engles, No. 4—Arthur Judson of Philadelphia, No. 5—John Brown, No. 6—Mrs. Antonia Sawyer, No. 7—Loudon Charlton, No. 8—Charles L. Wagner, No. 9—Catharine A. Bamman, No. 10—Harry Cyphers, No. 11—Milton Aborn, No. 12—W. Spencer Jones, No. 13—Fitzhugh W. Haensel, No. 14—M. H. Hanson.

Five Hundred Applications for McCormack, Says Mr. Wagner

THE most natural inquiry to be made by the interviewer who talks with Charles L. Wagner at the present time is as to how it feels to make plans for a season without John McCormack and Mr. Wagner's reply is interesting.

"There is such a demand for 'John' that I sincerely hope he will finish his world tour in time to fill some engagements next Spring," said Mr. Wagner. "At any rate, he is sure to be here for the Fall season of 1921. We now have over 500 applications for Mr. McCormack on file in this office, enough to keep him busy for several seasons."

"Mme. Alda opened her season Sept. 28 and is singing solidly until the week before the opera, when she returns to get ready for her big appearance in 'Mefistofele' the first week of the opera. She is doing some special concerts for a week in January and then begins the first week of March a two months' trip to the coast and back. It's the finest and largest season Mme. Alda has ever had."

"Mary Garden opens Oct. 27 in Louisville, Ky., and sings thirty-one concerts before Jan. 1. She will also do some concerts later on in addition to her work with the Chicago Opera Company. We have had over 100 applications for Miss Garden and the probabilities are that next season she will devote the entire season to concert work. This has been her plan for some time. Among other dates, Miss Garden is doing a number of return concerts this season, notably: Columbus, Ohio, and Washington, D. C. She will have as assisting artist: Gutia Casini, the 'cellist, who was formerly with Mme. Sembrich and Mme. Alda. Isaac Van Grove will be her accompanist."

"Charles Hackett has a long tour to the coast and back booked before he enters the Metropolitan Opera, Jan. 20. This is his first trip to the Far West. He will have as accompanist Seneca Pierce. He is giving his first recital in Boston Oct. 14, and opened his season in late September."

"Raoul Vidas opened his season at a recital in Carnegie Hall last Saturday,

Oct. 9. The critics were unanimous in their praise, hailing him as one of the great musicians among violinists. He is a serious, conscientious musicianly player and will go as far as the coast and back this season."

"Carolina Lazzari and Renato Zanelli are doing the first six weeks of the season in a trio, with my niece, Grace Wagner, and Frank La Forge at the piano. They have many recital dates and joint recitals later on. Zanelli goes as far west as Denver, and Lazzari goes as far south as Texas and west to Kansas."

"Rudolph Ganz is in Europe, but will return during the holidays and play four months. This will be Mr. Ganz's last season in America for several years."

Charlton Report is Short and to Point

[By Telegraph to MUSICAL AMERICA]

NEW YORK, Sept. 28, 1920.—Last season most successful in my twenty years. Coming season probably double last, hence too busy for analysis. New attractions Toscanini-La Scala, Cyril Scott, Alexander Schmutler, Arthur Hackett. All booked heavier than last season. Stanley, Jordan, Harvard, Lhévinne, Novaes, Gabrilowitsch, Lacroix, Hutcheson, Denton, Gardner, Dambois, Duncan-Rubinstein. Best wishes for fine Fall Issue.

LOUDON CHARLTON.

America is Music Mad, Says Haensel

FITZHUGH W. HAENSEL, of the firm of Haensel & Jones, reports optimistically on the prospects for the biggest season that his concern has ever

had. "Why," he exclaimed, enthusiastically, "it is simply astonishing the way the public is flocking to the higher type of musical entertainment. Never before in my long experience as a musical manager do I remember such an unprecedented demand for real artists, both vocalists and instrumentalists, and such a crowding of the public to concerts and operas. Just see the remarkable success the San Carlo Opera Company has had at the Manhattan Opera House in New York, and of our own artists take Schumann Heink, for instance, who opened her tour at Rochester on Oct. 1 with the enormous Convention Hall packed to the doors, and several hundred would-be standees turned away. Two days later, at Boston, Symphony Hall was sold out to capacity, all stage seats were sold and hundreds turned away. If this is any true indication of the prospects for a big season—and I

feel it is—then the musical managers of America need not worry as to the outcome of their activities."

When questioned as to the reason for such bright prospects Mr. Haensel was quick to rejoin.

"The love for music that has spread throughout the country so generally. It is really remarkable what demands for the best artists obtainable are coming in from all parts of the nation. Concert courses in particular are being pushed with increased vigor and vitality, and the managers of these naturally want the best artists possible to insure the success of their undertaking and satisfy their discriminating patrons."

"There is also an unusual demand for joint recitals. Managers everywhere seem desirous of providing somewhat different programs, with the result that an increased amount of engagements for both singers and musicians is provided."

Thirty Artists on Imposing List of the Wolfsohn Bureau

THIRTY of the country's musical celebrities will tour this season under the direction of the Wolfsohn Musical Bureau; the list includes twenty-one prominent vocalists, probably the most impressive array of singers ever managed by one agency. The other nine artists—three pianists, three violinists and three representative chamber music performers—are equally distinguished. At least another thirty artists are to be presented to New York in debut recitals during the fall and winter, but the chief activity of the Wolfsohn office will be concerned with the nation-wide appearance of its score and ten recognized concert givers. Tours for such notables as Alma Gluck, Efrem Zimbalist, Louise Homer, Josef Hofmann, Mabel Garrison, Reinold Werrenrath, Sophie Braslau, Albert Spalding, Benno Moiseiwitsch, Emilio de Gogorza, Merle Alcock and Florence Hinkle have been long since arranged and in several instances, cover the country from coast to coast. "The season," as everyone is well aware, opened early; for some artists it has dovetailed directly in last year's work,

which slackened but little during the summer.

Particularly interesting announcements made last spring concerned Alma Gluck's return this season in a series of joint recitals with her distinguished husband, Efrem Zimbalist, and the appearance together in several concerts of Mme. Louise Homer and her daughter, Miss Louise. In previous years Mr. and Mrs. Zimbalist have joined their talents in various special concerts but never until now have they undertaken an extensive tour together such as this, which will start in the latter part of January and continue through February and March. The appearances of Mme. and Miss Homer open the musical activities of several Eastern cities in November, and throughout the winter a score of programs will be shared by the famous contralto and her delightful namesake. Miss Homer is a lyric soprano now in her third season of concert work and warmly admired. Zimbalist's individual recitals will of course be many and

[Continued on page 19]

NEW YORK
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NEW ENGLAND—NEW YORK STATE— MIDDLE WEST

IN THE SPRING

A COAST-TO-COAST TOUR

HENRY HADLEY, Associate Conductor



"The history of the Philharmonic Orchestra is the history of Music in America"—James Gibbons Huneker

Felix F. Leifels, Manager,

Carnegie Hall, New York

The Booking Managers

[Continued from page 17]

Mme. Gluck is also announced for a number of appearances alone.

For a few months the country will miss Josef Hofmann, who is now in England, where he has gone to fill twenty-five engagements. It is sixteen years since the great pianist has played there. This tour in Great Britain is managed by the Wolfsohn Bureau through its London branch office. Mr. Hofmann will return in December to make a transcontinental tour. Incidentally, concerning artists who are abroad, Jascha Heifetz is again in London under the Wolfsohn management and will not be heard in America until October, 1921.

Albert Spalding, who represents this country in the circle of elect violinists, has again distinguished himself in Europe, this time as soloist with the New York Symphony forces on an historic tour that embraced England, France, Italy, Belgium and Holland. He returned in September to begin a succession of sixty or more recitals and a dozen appearances with the orchestras.

Last winter the Metropolitan Opera directors elevated Mabel Garrison to the deserved place of first coloratura soprano, an honor never before conferred upon an American singer, and this season she will retain her prima donna rôles. A summer in Switzerland, following her brilliant appearances in London last spring, has fortified Miss Garrison for half a hundred concerts this winter in addition to three strenuous months in the opera house.

Among the great voices that hold the country's attention, that of Sophie Braslau has taken a high rank; her work at the Metropolitan Opera House and in innumerable concerts has been superlatively praised for a number of years. She will be an outstanding figure in the concert courses of practically every important city east of Denver.

Reinald Werrenrath started his recitals early in October and by the close of the season in June he will have given his customary hundred or so concerts throughout a wide territory. Fourth, fifth and sixth annual appearances with a dozen different musical societies are included in his concerts.

Again Edward Johnson is announced as a leading tenor with the Chicago Opera and his name figures prominently in the season's concert happenings around the country. Mr. Johnson is to be heard in about twenty cities.

The return of the Russian pianist, Benno Moiseiwitsch, is an important item of the year. After his extremely successful first tour here last season he visited Australia and during the summer gave fifty or more recitals there.

Added interest surrounds Mr. Moiseiwitsch's return, for he is accompanied this time by his wife, who is one of the most successful violinists known to Australia and England; she is professionally known as Daisy Kennedy. New York will hear her first recital in November and doubtless before the season is over she and Mr. Moiseiwitsch will offer some sonata programs.

It is always regarded as a sign of improving musical health when chamber music takes hold upon a community. This encouraging condition is developing rapidly all over the country and Mr. Willeke's fine ensemble, the Elshuco Trio, will aid in gratifying the demand for this delightful form of music in a wide circle of cities. A series of three Aeolian Hall concerts is again announced.

Two recent claimants to singing honors, Otilie Schillig and John Quine, soprano and baritone, have been engaged for a number of concerts together and singly on the Pacific Coast and in the Northwest. Both artists were conspicuous among new recitalists last season.

Mme. Yolanda Mero, the distinguished pianist, makes her first New York appearance this season with the National Symphony Orchestra. Last winter Mme. Mero was occupied with a long tour in South America. Her travels for the present season will take the brilliant artist through New England, the South and the Middle West.

With a striking record of fourteen appearances with the Boston Symphony Orchestra in the last few seasons and engagements at ten of the big music festivals last spring, Merle Alcock opened her season auspiciously on Oct. 6 at the Worcester, Mass., festival. The popular contralto is now singing in the South through Texas, Oklahoma and Arkansas. Later in the season she will make an-

other Southern tour into Florida. Engagements extending well into next May have been made for this most musically singer.

In January and February, Emilio de Gogorza, the famous baritone, will be heard in a long list of recitals on the Pacific Coast and in Washington and Oregon. His first New York recital is announced for Sunday, Nov. 21, at Aeolian Hall.

Lambert Murphy, the tenor, who was one of the noted American singers presented in London last spring in the Wolfsohn Bureau, is booked for the busiest season he has yet enjoyed since retiring from the Metropolitan Opera five years ago to give all his attention to concert work. Tours in the West and South during which he will sing in nearly seventy cities occupy his entire time from October until May. Mr. Murphy will also be heard in a number of joint concerts with Mrs. Merle Alcock.

The Worcester music festival wit-

nessed the first appearance this season of Florence Hinkle, long considered the country's leading exponent of oratorio soprano rôles; Miss Hinkle again faces an imposing number of recital engagements. Her annual New York concert will be given in Aeolian Hall on Nov. 8.

A nation-wide tour of 110 concerts is being made by Albert Lindquest, the tenor, and Leanora Allen, the soprano, who in private life is Mrs. Lindquest.

Olive Kline is coming into unusual prominence this season through her phonograph records. Unusual things were expected of Ervin Nyredghazi, the young pianist who was introduced to the country on Oct. 18 at Carnegie Hall. Another newcomer to America who has created an unique place for himself is Nelson Illingworth, who introduced his gifts as an interpreter of *lieder* at a recital in October.

The return is announced of Ada Sassoli, the Italian harpist; she has been in her native country since the beginning of the war. At present she is touring as assistant artist with Geraldine Farrar and later will be heard in other concerts. Miss Sassoli is here for only a limited time; she returns to Italy in December.

International Concert Bureau to Present Seven Celebrities



—Photo by W. Jay Fredericks
Milton Diamond, Director of the International Concert Bureau

AS a newcomer to the field of concert management, Milton Diamond, director of the International Concert Bureau, brings a fresh angle to the business of booking artists and extending the scope of musical activities. Through his years of experience as a lawyer, Mr. Diamond's equipment includes a keenly developed analytical sense combined with sound business judgment. It is therefore interesting to hear his views on concert conditions as he finds them.

"The principal weak spot in the 'concert game,' to my mind, is the lack of interest of real business men in the active part of the business of presenting concerts. It is true they give money in many instances in support of symphony concerts and courses—but that is not enough. What is needed is their brains, ideas and their time. Men of affairs who have achieved success in kindred or allied lines are the logical ones to reach the general public and interest them in attending concerts and patronizing musical attractions in their cities.

"Great strides have been made in 'popularizing,' if I may be forgiven the word, the classics and higher types of modern music by the phonograph and the self-playing piano in its various forms. The great public has taken to these methods of becoming 'at home' with good music eagerly, and if the same type of business mind would take hold of the presentation of great artists in concerts throughout the country there is no question that there would be enthusiastic response.

"To my mind only the surface of the concert business has been scratched. There are innumerable towns in this country that have never had a visit from a real concert artist and yet many of the people of such towns would gladly support such a visit—were it properly presented.

"It seems to me that the logical person to introduce such concerts and assume their auspices is the proprietor of the local music store or phonograph establishment in proper co-operation with the manager or club operating in that territory. Both from a business as well as an altruistic point of view, such interest on the part of the local dealer cannot but be of value to himself.

"Another point in which I perhaps differ from many managers is in the number of artists that I offer on my list. I believe in concentration rather than that the same management represent a large list of competing artists. I think that one artist of a type is all that can be adequately handled by one management. Therefore my list is a small one, comprising as it does Leopold Godowsky, the master pianist, who has already had two remarkably successful appearances in New York this season; Max Rosen, the distinguished violinist, who has also been heard in New York this season in joint recital with Godowsky; Virginia Rea, the brilliant American coloratura soprano; Elizabeth Lennox, the popular contralto; Elias Breeskin, the well-known violinist; Irene Pavloska, the operatic mezzo-soprano, and Marvin Maazel, the gifted young pianist.

"In conclusion, I can only say that

music is a universal language, but still quite foreign to our national tongue. We have yet much to do in the direction of educating our public to a full understanding and due appreciation of the art. The systematic presentation of concert artists under responsible auspices and conducted along absolute business principles will go far to accomplish the desired results."

Brothers Culbertson In Maze of Bookings

HARRY and Arthur Culbertson, of New York and Chicago, with their New York office in Aeolian Hall, who have managed some of the foremost artists, have several of their attractions booked for some of the most extensive tours of the country. As Arthur Culbertson states, "Business is wonderful. There is business to be had everywhere. We have more business than we can possibly take care of at the present time. It has been necessary for us to give some of our bookings to talent other than under our exclusive management."

Their young soprano, Myrna Sharlow, of the Chicago Opera Company, is booked for a transcontinental tour of one hundred concerts. She is also appearing at a number of guest performances with the Chicago Opera Company.

Frances Ingram, contralto, is booked solid before her appearances with the Metropolitan Opera Company, and in April she will tour the southeast.

The Zoellner Quartet, which has been under this management for nine consecutive seasons, which has given during this time upward of one thousand concerts, is booked for seventy-five concerts on a transcontinental tour for the coming season. The quartet will appear in New York in February.

Vera Poppé, South African 'cellist, has over one hundred and twenty-five concerts for this season on her tour, which opened in the middle of September.

Augusta Cottlow, who is making her first extensive tour since her return from Europe, is booked upward of forty engagements, including appearances with many of the leading orchestras. She is at present touring the states of Ohio, Missouri, Iowa and Illinois. Miss Cottlow will also give her first New York appearance in Aeolian Hall in December.

Harold Henry is also booked for a transcontinental tour. He will appear with the Seattle Symphony Orchestra at their opening performance of the season.

Arthur Culbertson further stated that they are at present engaging several large European attractions, some of whom will undoubtedly be heard in America in the spring and the following season of 1921-22.

M. H. Hanson Hints at Future Surprises

By M. H. HANSON

YOU ask me what I am going to do! It is difficult for me to give you my plans for next season. One can only speak about plans completed, but not about plans projected, and I have more of the latter kind than of the first. There are those who say I am a dreamer, well, maybe they are right!

Musically, in my opinion, we are going through a very interesting period. Things are changing. New conditions, new ideas are forging to a head in almost incredible shortness of time. Little did I dream when I planned and promoted the Vatican Choir tour that I would not make compensation sufficient to keep me for the rest of my days; little did I think when I took up the St. Olaf Choir, less than a year ago, that to-day I would be the originator of one of the most colossal and wonderful choral organizations created in America; or, for a matter of fact, elsewhere. People here, when I talked about the St. Olaf Choir, shrugged their shoulders. People in Minneapolis, fifty miles from Northfield, the home of the choir, among them a well-known manager, smiled and called me "silly." The St. Olaf Choir will go out for a very short Mid-Western tour at Easter time, but it is being handled in the large Mid-Western cities by the greatest local managers, who have signed for this organization, taking the chance of risk which they take with great attractions only. I am not in future depending upon the sale of tickets by

(Continued on page 21)



Miss Garden as "Gismonda"

The
STEINERT
 Pianoforte

M. STEINERT & SONS
 STEINERT HALL BOSTON

Mary Garden
says of the
STEINERT PIANO

THE COPLEY-PLAZA
 BOSTON

March 13, 1920.

To the Steinert Piano:

Gentlemen—It has been my rare good fortune while here in Boston to have heard for the first time your wonderful piano—"Steinert Grand." I cannot begin to express my feeling when I ran my fingers over the keys—my amazement of its wonders; of its beauty of tone; of its depth of tone; of its sweetness of tone; of its complete perfection of every detail that a piano should be. It was a revelation to me, and I take the greatest pleasure in telling you.

Mary Garden.

"The Exclusive Piano"



The Booking Managers

[Continued from page 19]

churches and congregations; it is going to be ranked, announced and worked purely as a great musical organization. Such managers as George F. Ogden of Des Moines, Walter A. Fritschy of Kansas City, Elizabeth Cueny of St. Louis, and others of equal standing, if that is possible, have secured dates for this choir.

I am managing very few artists, but they are all very important, and it is well known that our list this year includes once more Marcella Craft, who is now on tour with the Chicago Opera Company and will sing *Gilda* with Titta Ruffo at a gala performance at St. Paul on Oct. 30.

In reply to your pointed question, I may as well state that I shall present some new artists during the 1921-22 season, but it is rather early to name them; but I can state that besides Leo Ornstein,

who is developing in an enormous and unprecedented manner, I shall have another great pianist hailing from the same country as Ornstein does, and of practically the same age, and who I am quite sure will make a great sensation. He is no less a phenomenon than Jascha Spiwakowsky, whose appearances in Scandinavia, Germany and England have certainly caused greater sensations than those of any other pianist, except those of the great Busoni himself—who to my mind still occupies, and ever will, the greatest position among pianists.

The violinists, Vera Barstow, Cecil Burleigh and Rudolph Polk, and that most promising young coloratura soprano, Melvena Passmore, will give good accounts of themselves next season—they all have excellent bookings.

Oh yes, I have some other plans, but while I thank you for opening your columns to me, I cannot reveal them at present.

Variety of Musical Talent on the List of Antonia Sawyer

By ANTONIA SAWYER

THIS coming season will, I think, be greater than any I have ever had. The first success has been the London String Quartet, of whom H. T. Parker wrote in the Boston *Transcript*, "They came, they played and they conquered." I have never known greater enthusiasm at a debut. After their appearances at the Pittsfield Festival, they tour this country, going to Canada, through to San Francisco, where they play just before sailing for Hawaii, where they give four concerts the first two weeks in December. They leave there immediately after these concerts for England, where they have many engagements. But they are com-

ing back to America next year to make a long tour of the country.

Percy Grainger played at the festivals in Bangor and Portland, Me., for the second time, conducting his own compositions in both cities aside from playing the Saint-Saëns Concerto. His tour is greater than ever.

Marie Tiffany, soprano of the Metropolitan Opera Company, left for her fall tour on Sept. 30, opening in Phoenix, Ariz. This tour will keep her in the West five weeks. She returns to New York in time for the opening of the season at the Metropolitan Opera House.

Early in November, Birgit Engell and Joan Manen arrive in America. Miss Engell makes her New York debut at Carnegie Hall on Nov. 10 with Coenraad

Bos at the piano. From all I hear from her through her European notices, I am sure she cannot fail to be a success.

Joan Manen's American debut is in recital at Carnegie Hall on Nov. 16. He has a splendid orchestral repertoire. I expect a great success with him.

Amy Neill, violinist, will make her debut recital at Carnegie Hall on the evening of Oct. 14. She is a young American girl of whom I expect great things.

Laurence Leonard, baritone, is to debut at Carnegie Hall the latter part of October after his success in Maine at the festivals in Bangor and Portland. He leaves immediately after his recital for California, singing in Salt Lake City on his way out, and also in Los Angeles with the orchestra, and several other concerts. I am looking forward with much pleasure to the return of Gervase Elwes, the fine English tenor, in November. Then in January comes the Russian baritone, Joseph Schwarz. He is brought to this country by Alexander Fischer and I am directing his tour. European critics are unanimous in their praise of this artist.

Myrtle Leonard, contralto, has a real contralto, not a mezzo by any means, but pure contralto. She has sung successfully throughout the West and California this summer and comes back well equipped for her work.

Norman Arnold, tenor, is on tour for the entire winter with Ralph Dunbar of Chicago. Marie Louise Wagner, soprano, is a charming artist for whom I expect splendid success. George Brant, tenor, possessor of a beautiful, dramatic voice, is preparing for opera.

When Julia Culp returns to America for the season of 1921-22, Mrs. Sawyer will again manage her tour.

Greatest Season, Predicts Mr. Daiber

JULES DAIBER, the well-known and energetic concert manager, predicts the forthcoming season to be the greatest America has had in years. His be-

lief is based on a certain reaction which has come under his personal observation as the season has started so auspiciously and in the number of new artists booked to appear.

The list of artists under his management includes Rosa Raisa and Giacomo Rimini; Erno Dohnanyi, eminent Hungarian pianist; Marguerita Sylva, whose novel recital recently created great interest, and Mayo Wadler, American violinist. The newcomers to be launched this season are Eleanor Brock, American coloratura; Alma Simpson, *lieder singer*; Beatrice Martin, soprano; Florence Nelson, who specializes in costume recitals and is now touring the Middle West, and Marguerite Fontrese, the mezzo-soprano, who has a busy season ahead of her.

In addition to the above, Mr. Daiber has associated himself with Fortune Gallo in the bookings of the tours of Anna Pavlowa and her ballet Russe, and the new Bohemian violinist, Vasa Prihoda.

John Brown Heads National Concerts, Inc.



John Brown, President of National Concerts, Inc.

National Concerts, Inc., formerly known as Winton & Livingston, Inc., of which John Brown is president, will present this season Rosa Ponselle, the dramatic soprano of the Metropolitan Opera Company; Riccardo Stracciari, the baritone; Florence Macbeth, coloratura soprano of the Chicago Opera Association; Margaret Romaine, soprano of the Metropolitan; Nicola Zerola, tenor of the Metropolitan; Yvonne Gall, soprano of the Chicago Opera Association; Estelle Liebling, soprano; Barbara Maurel, mezzo-soprano; Eddy Brown, violinist; Sascha Jacobsen, violinist; John Powell, pianist; Oscar Seagle, baritone; George Meader, tenor, and the Tollefsen Trio.

Universal Concert Bureau a New Comer

DURING the past year the MacFadyen and Twombly Concert Bureau has taken its place among the New York bureaus. This bureau was incorporated under the State laws of New York last March as The Universal Concert Bureau, Inc.

In the short time that has elapsed since its incorporation many responses have been received from the colleges, musical clubs and concert managers throughout the country. The policy of the bureau is to handle a limited number of artists and to give them personal and efficient representation, and this feature has appealed to the artists to such an extent that in a short time the bureau will announce the addition to its roster of a number of the country's leading artists.

Giulio Crimi, tenor, has been booked for an extensive concert tour this fall. He will open his season with a concert in Washington. Then follow engagements in the South and North, notable among which are appearances in Baltimore, Columbia, Winston-Salem, Charleston, Montreal and Quebec, returning to New York the latter part of December to fill a

[Continued on page 27]



A HALF DOZEN BUSY MANAGERS

Upper Left—Raoul Biais Plotting Out the Bookings of His Artists; Upper Right—Jules Daiber, Engrossed with Contracts; Lower Left—A Busy Moment in the Headquarters of Messrs. Evans & Salter, Managers of Amelita Galli-Curci—Mr. Evans Is Seen at the Left, Mr. Salter at Right. In Panel at Lower Right We Meet Harry and Arthur Culbertson of Chicago and New York



Campbell Studios

CHARLES HACKETT

TENOR

METROPOLITAN OPERA COMPANY

The sensation of the evening came in Charles Hackett's presentation of the most thankful song in all of Puccini's creations, "Che Gelida Manina." Never since Enrico Caruso sang this wonderful number at the Coliseum opera season, eight years ago, have we heard anything approaching Hackett's vocalization. The singer gave a worthy account of his vocal stewardship and his three years stay in Italy where he acquired the refinement of his present art. *St. Louis Globe Democrat*, Sept. 29, 1920.

Charles Hackett, of the Metropolitan Opera Company, a notable American tenor, made his first St. Louis appearance last night at the Coliseum, in concert. Hackett's introductory number was the lovely narrative, "Che Gelida Manina" from "La Boheme," which was related with ardent eloquence in a voice which to a thrilling degree has acquired the sympathy and heart of the incomparable Italian timbre.—*St. Louis Post Dispatch*, Sept. 29, 1920.

Management CHARLES L. WAGNER
D. F. McSweeney - Associate Manager
511 FIFTH AVENUE, NEW YORK

Chickering Piano Used

Columbia Records

FRANCES ALDA
MARY GARDEN
CAROLINA LAZZARI
CHARLES HACKETT
RENATO ZANELLI
RUDOLPH GANZ
RAOUL VIDAS
and
JOHN McCORMACK

Management: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Avenue, New York



RENATO ZANELLI

BARITONE

METROPOLITAN OPERA COMPANY

Enrico Caruso was really responsible for Zanelli's engagement at the Metropolitan. After scoring notable operatic success in the South American cities, Zanelli obtained a special audition with Caruso in Buenos Ayres. The famous tenor at once recognized the great possibilities that lay in the voice and personality of the young baritone and advised him to proceed to New York and try the Metropolitan Opera Company.

Within a short time a four-year contract was signed, to sing at the Metropolitan. He also signed a contract with the Victor Talking Machine Company. At this time Mr. Zanelli was also engaged by the Charles L. Wagner management, which had long been looking for a baritone who would measure up to the standards of the other great artists under this management.

Management: CHARLES L. WAGNER

D. F. McSWEENEY, *Associate Manager*

511 Fifth Avenue, New York City

Renato Zanelli Makes Records for the Victor Company

Favorita—A tanto amor
 Los Ojos Negros (*Spanish*)
 Pagliacci—Prologue, Part I (*Si può?*)
 Pagliacci—Prologue, Part II (*Dungue*)
 Rigoletto—Monologo "Pari siamo"
 Spagnuola, La (*Spanish Dancer*)
 Zaza—Buona Zaza, del mio buon tempo (*Dear Zaza*)

	NUMBER
Donizetti	74632
Alvarez	64858
Leoncavallo	64831
Leoncavallo	64832
Verdi	74622
Dole-di Chiara	64834
Leoncavallo	64835

1820—JENNY LIND

FRIEDA HEMPEL—1920

Chosen from all the world's living singers
to impersonate immortal Jenny Lind

"This great honor has come to Frieda Hempel because according to History and Tradition, her voice, her art and her personality most strikingly resemble those rare endowments of the earlier Queen of Song."



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FRIEDA HEMPEL

as

JENNY LIND

in the

Jenny Lind Centennial Concert
at Carnegie Hall

New York, October 6, 1920

HIS MAJESTY THE KING OF SWEDEN

Sent the following cablegram on this occasion:—

*"I send my best wishes for the celebration of the
memory of the famous daughter of Sweden, the
great singer and noble personality—Jenny Lind."*

(Signed) GUSTAF.

Miss Hempel is completely booked for this season.

Applications for 1921-1922 now being considered.

MANAGEMENT OF FRIEDA HEMPEL, 164 MADISON AVENUE, NEW YORK CITY

Steinway Piano

Edison Re-Creations



Photo © Marceau

MATZENAUER

METROPOLITAN OPERA COMPANY

“THE WORLD’S GREATEST CONTRALTO”

BOOKINGS FOR THE SEASON OF
1921-1922
ARE NOW BEING MADE

PATHE RECORDS EXCLUSIVELY

CONCERT MANAGEMENT ARTHUR JUDSON
PENNSYLVANIA BUILDING PHILADELPHIA

STEINWAY PIANO

The Booking Managers

[Continued from page 21]

number of New York engagements before commencing his season at the Metropolitan Opera House.

Rosalie Miller, soprano, began her season at the Maine Festival, following which will be engagements at the Pater-son Festival and at Lewistown, after which she will make a tour of the South and Middle West.

Paul Reimers will be active this year. He will make a transcontinental tour and will give four New York recitals.

Charles Cooper, the American pianist, is returning from California, where he has played this summer. After two years' absence from the concert stage in

said artists should sing a quartet entitled, "He got the bones, but no gravy."

The most gratifying thought about concert conditions is the comforting fact that our American artists have finally obtained the recognition they deserve, and while this has been brought about in some measure by the spirit of patriotism existing among the officers of the musical organization, the artists themselves, when given an opportunity, have fully demonstrated their worthiness and are more than holding their own with the

world's great artists.

It has been my privilege and good fortune to exploit many artists now of international fame, and I am quite proud of the fact that my fifteen years of concert direction has been devoted exclusively to American talent.

No necessity for predicting a banner season; for everybody knows it, and the bookings already closed make it the most successful I have ever experienced.

My list for the coming season included: Robert Quait, tenor; Norman Jollif, bass-baritone; Marguerite Ringo, soprano; Elizabeth Lennox, contralto; Josie Pujol, violinist; Edith Bideau, soprano; Ada Tyrone, soprano; Carl Rollins, baritone; Merlin Davies, tenor, and the Woodstock Trio.

Stars of First Magnitude Shine in Metropolitan Musical Bureau

FOR the Metropolitan Musical Bureau the season 1920-21 has opened in quite the most auspicious manner possible, with the largest concert tour ever made by Enrico Caruso. Starting on Sept. 27, the great tenor visited in succession the following cities: Montreal, Toronto, Chicago, St. Paul, Denver, Omaha, Tulsa, Fort Worth, Charlotte and Norfolk, being greeted in every city by enormous audiences and unparalleled enthusiasm. Accompanying the great tenor on his tour were Alice Miriam, the new lyric soprano of the Metropolitan Opera Company, and Lieut. Albert Stoessel, the American violinist. F. C. Coppicus, the proprietor of the Metropolitan Musical Bureau, personally accompanied Mr. Caruso on this tour. Spring concert appearances for Mr. Caruso are announced in the following cities: Providence, New Haven, Newark and Washington.

Of widespread interest to the musical world is the tour next February and March of Harold Bauer, pianist, Pablo Casals, 'cellist, and Jacques Thibaud, violinist, as an instrumental trio. They have been booked in New York, Boston, Chicago, Detroit, Cleveland, Buffalo, Pittsburgh, Baltimore, Washington, Norfolk, Memphis and New Orleans.

In addition to their engagements as a trio, Messrs. Bauer, Casals and Thibaud are each booked for extensive tours in recital and as soloist with leading symphony orchestras.

The Metropolitan Musical Bureau announces the American debut next January of the celebrated Polish pianist-composer, Ignaz Friedman. In addition to several recitals in New York, Mr. Friedman will appear as soloist with the National Symphony Orchestra and the New York Symphony Orchestra in that city. His recital tour is booked as far West as Lincoln, Neb.

In addition to Mr. Friedman, the bureau will present for the first time in America Erika Morini, violinist, a pupil of Sevcik, who will be accompanied at the piano by her sister. Her debut will be in late January, 1921.

The Metropolitan Musical Bureau also announces the return under its direction of Magdeleine Brard, the brilliant young French pianist, for a limited number of appearances east of the Mississippi. Miss Brard will make her first New York recital appearance at Aeolian Hall, New York, Dec. 18.

The presence of native singers trained only in America is now common in our concert halls and opera houses, but the distinction of being one of the very first to win recognition in this line belongs to Anna Case, whose country-wide popularity as a recital singer is demonstrated by the extensive coast to coast tour which will occupy the entire time of this artist from the middle of October until the end of April, 1921.

The third American tour of Toscha Seidel, violinist, finds him more in demand than ever. His recital engagements will take him as far West as Denver.

Giovanni Martinelli is in such demand for recital appearances that the Metropolitan Musical Bureau has been obliged to secure a block of spring time from the Metropolitan Opera Company. In addition to a dozen concerts booked before the opera season this fall, Mr. Martinelli will leave on March 1 for a long tour through the South and West.

Pasquale Amato, the baritone, is another celebrated opera singer the demand for whose appearance in concert is such that his release has been asked from the Metropolitan Opera Company for the months of November and December, in which time Mr. Amato will sing twelve concerts on the Pacific Coast, assisted by Kitty Beale, the Metropolitan soprano,

with William Tyroler, assistant conductor, at the piano.

A tour of more than 150 concerts in all parts of the United States will be made by Alberto Salvi, the virtuoso of the harp.

Tito Schipa, the Italian tenor of the Chicago Opera Association, will give debut recitals in New York and Boston in



F. C. Coppicus, Head of the Metropolitan Musical Bureau, as Recorded by the Facile Pencil of Enrico Caruso

November, under the direction of the Metropolitan Musical Bureau.

Starting her season in Boston in a monster open air performance of "Aida" and later appearing with extraordinary success in the same rôle as guest star for the San Carlo Opera Company, Mme.

Marie Rappold is now on a nine weeks' recital tour in the Middle and Southwestern States by arrangement with Horner & Witte. In this period Mme. Rappold will sing twenty-eight recitals.

José Mardones, the basso, whose vogue as a concert and oratorio singer is rapidly becoming nation-wide, will give a unique recital at Aeolian Hall on Oct. 28, in association with his fellow countryman, Antonio Torello, the Spanish contrabass. Mr. Mardones is also booked for concert appearances in Rochester, Cleveland, Boston, Buffalo, Elmira and other cities.

Morgan Kingston, English tenor, whose record performance of thirty-five appearances in ten weeks at Ravinia Park, Chicago, this summer has earned him the title of "Iron Man" Kingston, is now on tour with the Scotti Grand Opera Company, returning to resume his activities at the Metropolitan Opera House early in November. Mr. Kingston has been re-engaged for the third successive season by the Handel and Haydn Society of Boston for two performances of the "Messiah" on Dec. 19 and 20. In the spring, after the termination of his Metropolitan contract, he will fill a recital tour of fifteen dates in the Southwest, by arrangement with Horner & Witte.

Rafaelo Diaz, the young tenor of the Metropolitan Opera Company, who filled forty concert dates last year in addition to his onerous duties at the Metropolitan Opera House, has been booked for a return tour through his native State of Texas.

Nina Morgana, coloratura soprano of the Metropolitan, has rapidly come to the front as a recital singer, having engagements in all parts of the United States as far South as Memphis and as far West as Denver.

Thomas Chalmers, baritone, has a fall tour in Ohio and Michigan before rejoining the Metropolitan Opera Company. Helena Marsh, contralto, is booked solidly for five weeks in Illinois and Pennsylvania in recital and joint recital appearances.

By arrangement with the Metropolitan Opera Company, the Metropolitan Musical Bureau is also booking concerts for Lucrezia Bori, the lovely Spanish prima donna, who appears after an absence of several years; Beniamino Gigli, the new Italian tenor of the Metropolitan Opera Company, and Giuseppe Danise, the new Italian baritone.

The Annual Spring Festival tour of the Metropolitan Opera House Orchestra will, as usual, be under the direction of the Metropolitan Musical Bureau.

In the season just closed, in addition to the many duties in connection with long tours of its artists, the Metropolitan Musical Bureau successfully managed the third season of symphony concerts at Lewisohn Stadium of the City College of New York, which took place for fifty-six consecutive evenings.

R. E. Johnston Declares It All Depends Upon Coming Election

By R. E. JOHNSTON

AT a recent musical managers' meeting I heard a gentleman say something about "music for Art's sake." I have heard much talk of "music for Art's sake," but when one of those musical-for-Art's-sake clubs loses \$4.87 on an artist, the ideal is shattered, and the poor manager who furnished the artist never hears the end of it.

However, some of my distinguished contemporaries, like Loudon Charlton and A. F. Adams (of the Wolfsohn Bureau), still insist that they are in the business for Art's sake. That is the reason why they have only one city home, one country home and two automobiles (not Fords).

The concert business for the coming season depends entirely upon the commercial business, and the latter will be influenced by the election. Should Mr. Cox be elected it would be most unfortunate for this country, and our business would suffer more than any other single business. On the other hand, if Mr. Harding is elected the money interests of the country will immediately become contented and optimistic and the millions upon millions of dollars that are now in "corners"—not to be found by anyone except the owners—will come out of the "corners," the owners will have confidence, and investments of all kinds for this money will be made.

Mr. Cox is a very charming gentleman, a very delightful gentleman, too young and inexperienced, however, to be President of the United States, whereas Mr. Harding is a well seasoned, highly ex-



Lulu Breid, Associated with the Managerial Enterprises of R. E. Johnston

perienced political diplomat and legislator of the McKinley order, just the kind

[Continued on page 29]

American Artists Only, for Anderson

By WALTER ANDERSON

WHEN I die a tombstone should be erected with this epitaph: "Promoter of Young American Musicians." The Metropolitan Opera Company, which



Walter Anderson, Manager

engaged four of my protégés (Werren-rath, Murphy, Althouse and Harrold), should pay for the stone, and the afore-

“The Golden Girl of the Metropolitan”



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Seventeen Re-engagements on Pacific
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A Few Dates Still Available—Season
1920-21.

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Photo © Ira L. Hill

Superb in Recital Everywhere

The Booking Managers

[Continued from page 27]

of a man this country needs badly at this time.

I recall in 1896 our people said, "Who is McKinley? I never heard of him." Nevertheless, with the exception of Washington and Lincoln, he was the best-known American in Europe, especially in the manufacturing districts, because the McKinley high tariff bill stopped the unloading of their products in America, as the European workman was receiving one-fifth of what the American workman received, and the non-passage of the McKinley Tariff Bill would have resulted in the closing down of 75 per cent of our manufacturing industries throughout the country. (I base this statement on my observations while visiting various manufacturing industries in France, Belgium, Germany and England.)

The great success of the future musical business of this country depends on a Republican President, a Republican Senate, a Republican Congress, which

will be effective in introducing and putting through a very high protective tariff on every article that can be raised, produced or manufactured in this country; strict enforcement of the Monroe Doctrine, and the burying of the ethereal one man's dream, the fantasia for string quintet, the "League of Nations."

Should my wishes become a fact, it will not be difficult to fulfill the heavy contract I have with the foremost baritone of recent years, Titta Ruffo; the brilliant and emotional Arthur Rubinstein, pianist; the charming, delightful soprano, Anna Fitziu; the great Belgian 'cellist, Jean Gerardy; the contralto, superb in every way, Cyrena Van Gordon; Lionel Storr, basso cantante, who has a beautiful voice; Isolde Menges, exquisite violinist; Edward Lankow, possessor of the "deepest voice in the world," marvelous singer; Leta May, phenomenal young coloratura soprano; Rudolph Bocho, intense young master of the violin; Delphine March, contralto, a superior artist.

"One Itinerary After Another" Is Bulletin of Bamman Office

WHEN asked for the season's forecast of her office, Catherine Bamman replied, "Ask Pinkie." It has become a slogan in the attractive chintz-hung offices on Thirty-ninth Street, this "Ask Pinkie," for Pinkie is none other than Miss Bamman's charming sister Norma, whose job is a little bit of everything from gumming on stamps and dressing prima donnas to taking complete charge of the "band wagon" when the "boss" is on the road. Among the confraternity of managers Miss Norma is known from Coast to Coast. "It looks like a busy year," she detailed, "already it is one itinerary after another. The three principal tours will be the transcontinental tours of the Salzedo Harp Ensemble and Mme. Povla Frijs, who go out in January and February. The first tour of the Opéra Comique Lucy Gates and The Little Symphony are making in February and the very long transcontinental tour—sixteen weeks—of the Adolph Bolm Ballet and the Little Symphony. Then there are tours of varying lengths for all the artists singly—Lucy Gates, Povla Frijs, Robert Couzinou, George Copeland, Sascha Jacobinoff, Olga Steeb, Edna Thomas—as well as a number of combination concerts. Speaking of combinations—you know how my sister adores fine novelties and how many of them she has sponsored—well, she



Norma Bamman, Who Helps Catharine A. Bamman Dispense Her Musical Wares

has another, a beauty, but as yet it's a secret; it is to be launched during the coming winter."

The success of the Bureau was instantaneous. New cities were discovered, their needs carefully learned and the attractions they desired brought to them.

Mr. Bia's Tells How to Pronounce His Name and Gives Artists' Plans

"PLEASE put first and above all," said Raoul Bia's, the successful young manager, "that I find it infinitely easier to book Kathryn Lee, Percy Hemus, Haitowitsch and my other artists than to persuade people to pronounce my name correctly. The preferred way seems to be 'bias,' the correct way is simply to articulate the letters B-A. Our bureau is strictly on the level, and we naturally object to even the name being at all on the bias."

"My artists? Fine, the advance bookings are splendid and new ones coming in every day. Kathryn Lee will be in and around New York until the middle of November, when her Pennsylvania dates commence, South, December and January, and February, March and April, Middle West. This popular artist has become most favorably known in all parts of this country, and I refused only last week a most flattering offer for her to tour in foreign countries. She is already booked in a good many places for the two seasons following this one, and I could not consider any proposition before 1923 outside of the United States."

"Percy Hemus, Middle West, December and January; February, touring with the

The character and distinction of the Northwest and the Elwyn Concert Bureau cannot be more definitely expressed than by the list of attractions which the Bureau is bringing and the territory it supports.

Pavlowa will on her forthcoming tour be under the direction of the Elwyn Bureau in all territory west of the Mississippi River. The San Carlo Grand Opera Company has a tour of fourteen weeks, covering California and a portion of Texas. The New York Philharmonic comes to the Northwest in the spring. Paul Althouse, Arthur Middleton, Mar-

guerite Matzenauer and Kathleen Parlow are among the Elwyn artists offered this season. The Scotti Grand Opera Company has just completed a tour of Oregon, Washington and British Columbia under joint direction of the Elwyn Concert Bureau and Steers-Coman. Oliver O. Young is manager of the Bureau; J. R. Ellison, president; C. H. White, vice-president, and Catherine A. Bamman is Eastern representative, with offices in New York, where also Jacob R. Proebstel, assistant manager, is located when not conducting a tour of one of the larger attractions.

A Big Season in Every Way Declares Manager Hugo Boucek

HUGO BOUCEK is a manager whose keynote is optimism. "Last season was the greatest musical winter America ever knew," said he, "and I look for the season just beginning to be as big in every way. Nor do I believe that the present is just a boom time, and that there will be a return to earlier conditions in another year or two. I estimate that at least fifty per cent more persons paid money last winter to listen to good music than had ever done so before in America. What is the reason for it? Probably there are several. The war, of course, keyed everyone up to a higher emotional pitch than ever before, and there is no greater relief for emotional strain than the hearing of good music. It's my firm belief that these new audiences will be permanent ones. There is without doubt in America to-day an interest in music—and perhaps in all the other arts—much greater than has ever existed before."

Mr. Boucek himself has greatly extended his activities for the coming season. Two years ago he began interesting himself in the managerial business as the personal representative of Mme. Christine Langenhan. This soprano will sing throughout the country this season, her many engagements including appearances in places as far apart as Havana, Cuba, to the south; Fargo, N. D., to the north, and Los Angeles and San Francisco on the west.

Kerekjarto, the noted violinist, who has met with pronounced success throughout Europe, will make his debut under Mr. Boucek's management on the evening of Nov. 2 at Carnegie Hall, followed by an extensive tour throughout the United States.

Mana-Zucca, the composer-pianist, has been placed by Mr. Boucek, with the National Symphony Orchestra, playing her own piano concerto with that organization, under Artur Bodanzky, in Yonkers and in New York City itself, while there are appearances in recital in Philadelphia, Washington, Havana and numerous other cities.

William Robyn is a tenor who has become well-known through his Victor records. He gives his first recital at Carnegie Hall on Nov. 13, with Frank La Forge at the piano.

A new departure for Mr. Boucek is the handling of the Ruth St. Denis Concert Dancers, who will come east in November for an extended tour under his direction.

Other artists who are in his charge



Hugo Boucek, New York Manager of Musical Artists

are the Czecho-Slovak tenor, Otakar Marak; Mary Cavan, formerly of the Chicago Opera forces; Gladice Morrison, another singer who has been coaching in France all summer; Flora Jewell, the American lyric soprano, and Hans Hess, the Chicago 'cellist.

Many Bookings for Miss Hopper's Artists

ANOTHER report of a good season comes from the office of Evelyn Hopper, who established headquarters in New York four seasons ago and for two years continued as the exclusive representa-



Evelyn Hopper, Musical Manager

tive of Frances Nash, pianist. Miss Hopper has since added to her list of artists and reports a splendid increase in her activities.

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Oliver O. Young, General Manager of the Elwyn Concert Bureau

those of Italy have been built, new territory has been opened and the production of the country has doubled. Cities, too, have grown wonderfully, and as they have grown they have reached out for culture. With culture good music goes hand in hand. The opportunity for some broad-visioned concert management was apparent, so the Elwyn Concert Bureau of Portland, Ore., was formed.

KUBELIK

The World's Foremost Violinist

Appearing
10 times in
New York
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National
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Opera
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(twice)

New York
Hippodrome
4 Recitals
and
2 Orchestral
Appearances



From a Painting by Kuba

Already
Booked
90
Concerts

Kubelik was to remain in America until March 31, but owing to the tremendous demand for his services, he has decided to remain until June 1st. He is therefore available for May Festival appearances.

EXCLUSIVE MANAGEMENT:
OTTOKAR BARTIK

Metropolitan Opera House Building
1425 Broadway, New York

PIERRE AUGIERAS
At the Piano

Chickering Piano

The Booking Managers

[Continued from page 29]

For Frances Nash, who will shortly return from an extended tour of South America, Miss Hopper has arranged the most exacting tour of Miss Nash's concert career. This season Miss Nash will give her first concert at Erie, Pa., on Nov. 1, and she will remain in the East till December, when she makes a mid-Western trip and returns after the first of the new year. During January Frances Nash will give a New York recital and just following this she will start on an extended Southern tour.

George Hamlin has opened his season with his fourteenth appearance at the Worcester Festival, after which he will give a recital at Wells College, en route to points in the middle West. Mr. Hamlin's season will include some joint appearances with Frances Nash, as well as individual recital dates.

Vahrah Hanbury, soprano, whose first year in the concert field was a record for activity, has just returned from a summer in England. Her work for the com-

ing year holds a conspicuous number of contracts to appear with Apollo clubs, as well as numerous recitals and some very interesting orchestral engagements.

Walter Greene, baritone, is extensively booked through the North and as far west as the Dakotas. He will return from this tour by way of Dubuque and Cleveland, where he is booked for joint appearances with Frances Nash. In very late January Mr. Greene makes a Southern tour which takes him as far as New Orleans, La., and he will return for additional Southern bookings in early April. His spring bookings include two Eastern festivals.

For Nelda Hewitt Stevens in her unique program, "Phases of American Music," there has been great demand. She opened her season in Raleigh, N. C., on Oct. 12 and continue as far south as Mobile, from which point she returns by way of mid-Western bookings.

Miss Hopper will enlarge the scope of her work, as she finds available material which she believes has a suitable appeal to the ever-increasing buying public.

Enter the Redoubtable Gallo Into Concert Management Arena

"EVERYBODY is doing it, so why shouldn't I?" says Fortune Gallo of his entrance to the field of concert management. He comes to this branch of musical activity with two stars, Anna Pavlova, the Russian dancer and mime, and Vasa Prihoda, the Bohemian violinist. Although Mlle. Pavlova is surrounded by an organization of more than eighty persons, she figures under the heading of concert stars for the reason that the methods of booking her tour are the same as for a concert artist. These two attractions Mr. Gallo announces for the concert schedule of the local impresario with an intimation of more to come.

"I am not coming into concert management with any idea of cutting a wide swath or of showing more experienced managers how the game should be played. In fact my associates and I are trying to follow the lines laid out by many wise heads by experimentation and experience in this line. My entrance to this enterprise was somewhat accidental, but quite natural, and Vasa Prihoda was the lure. Reports of his successes in Italy came first casually from returning artists. To the first of these tales of a new star on the violinistic horizon I simply replied 'That's nice,' or something to that effect, for it is always pleasant to hear of new talent showing itself. After several of these reports my interest was increased, but not to

the point of going into the concert business until a friend of mine came along and suggested that we might bring Prihoda to America. This struck me as a good idea, and I said 'You go over and sign him up,' which my friend did, and that is all there is to it.

"Since our announcement of his coming, there has been considerable discussion of his prowess and his potential success in America. Some dear soul started the thesis that Italy is not a violin country, and may not know what she is talking about in her endorsement of this young virtuoso from another country—Bohemia!

"Shades of Paganini and Tartini! "Shades of the great teachers in the violin school of Rome and the other conservatories of Italy!

"Shades of the entire population of Cremona, where every cellar, garret and woodshed houses a fiddle factory!

"Suppose we admit that Italy knows nothing about violinists. We still have the endorsement of Arturo Toscanini and that of another former Metropolitan Opera conductor, Bavagnoli. Furthermore, South America has recently echoed Italy's verdict on Prihoda."

Mr. Gallo is not quite as new to the concert field as might be imagined, for he has been "doing business" for eight years with local concert managers in booking his San Carlo Grand Opera Company. Consequently his acquaintance in this regard extends to most of the important cities from coast to coast.

"Looks Like My Best Season" Is Prospect of Annie Friedberg

By ANNIE FRIEDBERG

THE coming musical season looks to me to be one of the best I have experienced in my career. I have the same artists under my management as I had for the last four years, and everyone is booked extensively. I am not bringing over any new artists from Europe, but have made arrangements on my trip this summer to introduce a few stars during the season 1921-22, and will shortly make detailed announcements.

Arrigo Serato, the Italian violinist, will leave Paris, sailing Oct. 27 to arrive Nov. 3, and will make his first appearance with the Philharmonic Orchestra. Later he will play with the National Symphony Orchestra, and will in all be heard at least six times in New York during his tour.

Edwin Hughes, the American pianist, gives his Aeolian Hall recital on Nov. 6, and will go on a short tour the end of this month. He will probably have the biggest season this year, going West during February and on a Southern tour immediately after the first of the year.

Maximilian Rose, violinist, has a number of important bookings, among them an appearance at the Academy of Music in Brooklyn on Nov. 7, and later will give a Carnegie Hall recital again.



Fifth Avenue Studios
Annie Friedberg

"La Sourdine Ensemble," now composed of John Lotito, harpist; Leo Schulz, cellist, and Nicholas Kouloukakis, flautist, will be heard at Columbia University

and a number of Eastern cities during the early part of the season.

N. Val Peavey and Adolph Schmidt, in Sonata Ensemble, will open their season in Chazy, N. Y., on Nov. 21, and Mr. Peavey will previous to that be on tour with Mario Laurenti in New York and Ohio.

Mario Laurenti is with the Scotti Grand Opera Company until the last of October. He will appear in concerts in Buffalo, Cleveland, Pittsburgh, New Wilmington and Worcester, which brings him back in time for the opening of the Metropolitan. He is booked extensively during the entire season for concerts, as far as his opera season permits.

Mabel Beddoe has among her important and many bookings an appearance with the New York Oratorio Society under Walter Damrosch Dec. 27, and an appearance with the Detroit Symphony Orchestra in January under Mr. Gabrilowitch.

Berta Reviere will make her entry into the West in recital in Chicago the latter part of November, and is appearing in a number of cities on her way back to the East. Later on she will go to the South and will also be heard in New York after the first of the year.

Betty McKenna appears with the St. Louis Symphony Orchestra at a number of Southern cities after the first of the year.

May Korb starts her season auspiciously with an engagement in Chazy, N. Y., and will sing several joint concerts with Edwin Hughes. Nana Genovese is appearing with the Lyric Federation in Grand Opera during the season. Paul Morenzo and Henry Weldon are on tour with the Creature Opera Company. Neira Riegger, who has heretofore been singing soprano, has taken the advice of some authority and has returned to her contralto voice in which she will be heard in a number of important engagements. Adelaide Fischer is starting her first season under my management, and will have among other bookings in the Middle West a joint appearance with Mario Laurenti at the Institute of Arts and Science in Brooklyn. Another artist recently came under my management, Leila Topping, lecturer-recitalist, who will give her tone pictures on Russian music before a number of clubs and schools, and will be heard at Columbia University during November.

Another valuable addition to the roster of artist is Stefano Di Stefano, who is booked for some excellent concerts during the season. Tilla Gemunder, Helen McCarthy and Gertrude Arnold will all be heard in a number of recitals and concerts during the season.

Hurok to Feature Combination Concerts

By S. HUOK

WITHOUT doubt this season will be the most brilliant and significant in the history of music in this country. The appreciation and understanding of classic music has grown with such tremendous bounds within the last half-dozen years that it has eluded the most foresighted and astute among those interested. This growth can be accounted for in many ways—the wide distribution of the talking machines, the enterprise of local managers throughout the country, the intensive and progressive work of educational institutions, but primarily the American people are awakening musically and are now in a period of artistic gestation from which a genuine American culture will gradually be evolved.

Regarding our personal work, our augmented activities are but a natural reflex of the demands of the day. Our bureau has been compelled to widen its sphere, geographically, to accommodate the innumerable requests for the unique "combination" concerts, in which we have specialized in the past. I am sure that many years will elapse before the music lovers from coast to coast will forget the joint recital of Ysaye and Elman last year.

After a process of elimination we have taken under our exclusive management a group of artists who, we are satisfied, will meet with the approval of the American music loving public. First of these to redeem our confidence was the Russian violinist, Mishel Piastro, who scored an immediate success at his debut recital in Carnegie Hall recently. Another of our new acquisitions, Alfred Mirovich, the Russian piano virtuoso, is certain to attain the same success here as Piastro. Among the other excellent artists on our list to make first American appearances are Winogradoff, the dramatic baritone

of Russia; Minna Elman, a gifted lyric soprano and sister of Mischa.

Of course, we do not expect the newcomers to outshine our regular staff: Titta Ruffo (jointly with R. E. Johnston), Eugene Ysaye, Nina Tarasova, Max Gagna and Elizabeth Gutman.

Our activities in New York will be confined mainly to the Hippodrome Sunday evening series of concerts. For these events we have engaged the world's most prominent musicians, including Kubelik, Schumann Heink, Ysaye, Destinn, Tetrassini, Ruffo, Boston Symphony Orchestra, Winogradoff, Matzenauer and others.

H. Godfrey Turner Manages Two Tours



—Photo by Bangs

H. Godfrey Turner

H. Godfrey Turner, whose name has been so inseparably associated with the memorable career of Maud Powell in this country, is this season presenting two artists, Ruth Ray, the violinist, and Marcia Van Dresser, the soprano.

The tours of these widely known soloists are being managed with characteristic carefulness for detail and consideration for the interests of the local auspices under which they will appear.

Mr. Turner is looking rather to the season of 1921-22 for the consummation of the plans he has in view. He is now in negotiation with a number of prominent artists, whose names will be announced later and whose importance will be such that his managerial bureau will immediately become one of the leading factors in the musical field.

Fleck Brothers Launch Ambitious Projects

By HARRY D. FLECK

THE interest of the musical public in our affairs usually focuses in the question, "How many new courses have you inaugurated this year?" The majority of musical managers sit in their offices and wait till the buyers of artists seek them, or else they send out agents on a commission basis to interview these buyers. These methods are usually sufficient to bring considerable business, for "Music First" is the watchword of today, and the demand for artists and musicians is tremendous. We, however, consider ourselves as promoters of music and artists and not merely managers; and so we add to the regular routine of the business manager the work of the promoter. We inaugurate new courses, re-establish old ones, instigate festivals and celebrations, and attend to the necessary financing, arranging and scheduling. From our long and varied experience in handling the civic affairs of New York City and New York State, we are in a position to carry to successful conclusion with better facility than most persons any proposed musical plan, artistic endeavor or civic celebration.

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The Art of ALICE NIELSEN

A GREAT SUCCESS is the result not only of a talent, but a personality; not only of hard labor, but of contact with life. The qualities which have made Alice Nielsen one of the foremost artists of this period are the same qualities which have endeared her to audiences in the capitals of Europe. She is one of the few great singers toward whom the public feels a personal attachment, as well as keen admiration of her finished art.

Miss Nielsen's early and phenomenal successes in light opera, in which, as a young girl with a voice of singular loveliness and purity she made her debut at a very early age, were only the beginnings of a romantic career. In addition to her inherent gifts as a singer, she had an instinctive aptitude for the stage. After sweeping triumphs with the Bostonians, the famous organization of which she was the youngest as well as the gifted woman singer, she went to London with her own company. There she became the veritable idol of the hour, and could have amassed fortunes had she been content merely to enjoy the things that the gods gave her for the asking. Even now, while the wisdom and inevitability of her advent in grand opera are recognized, there are thousands who bitterly lament the loss to operetta of a star whose like will not be seen again. Other gifted young singers will appear in this field. Audiences will applaud, and critics lavish praise. But others will recall the incomparable freshness and charm of the voice, the simplicity, archness, humor, the sentiment which never degenerated into foolishness or pathos, and they will say, "But I heard Alice Nielsen in that part."

Miss Nielsen, however, wanted to do greater things, and knew she could do them. Her course was characteristic of herself, and of the energy and enterprise of her country. She left the Shaftesbury Theatre in London, where she had been performing in operetta, and went to Italy to study. In four months time she had mastered the role of Marguerite in Gounod's "Faust," and made her grand opera debut in that role at the Teatro Bellini—the same theatre, as the singer laughingly remarks, where Enrico Caruso made his debut, young and unknown, at a salary 16 lire less than that bestowed on the impetuous young American from Nashville, Tennessee.

Thereafter, Miss Nielsen's advance in the realm of music drama was as rapid as it had been in light opera. After a few weeks at the Teatro Bellini, she was engaged for the entire winter season at the San Carlo of Naples. She became the subject of a perfect furore of enthusiasm, of the kind which only Italians can bestow on artists whom they adore. It then occurred that a sister of Henry Higgins, manager of the Covent Garden Opera House in London, wrote her brother of the sensational triumph of the American debutante. The result was that in one year and seven months from the time she had left the stage of light opera, Alice Nielsen reappeared in one of the greatest opera houses in the world, making her London debut as Zerlina in Mozart's "Don Giovanni," in such a cast as it would be almost impossible to assemble today. Emmy Destinn, also making her London debut on this occasion, was the Donna Anna; Suzanna Adams the Donna Elvira; Alice Nielsen, Zerlina; Maurice Renaud, the Don; Marcel Journet, Leporello; Charles Gilbert, Massetto and Salignac, the Ottavio. The great Hans Richter conducted. The London journals, while voicing reservations about certain members of the cast, gathered Miss Nielsen, figuratively speaking, up in their arms. The Court Journal with a certain naive and British complacency appropriated her, announcing that "her undoubted triumph was the more acceptable because she is an English artist!" The London *Chic*, in May 16, 1904, observed that "Miss Alice Nielsen, the Zerlina of the

cast, turned to account all those gifts and graces which have won her renown in other and simpler paths, and she completely won the hearts of the most seasoned of Covent Garden's habitués, many of whom recalled Patti in the same part. In the first Fall season of opera Covent Garden ever had Miss Nielsen sang the part of Micaela for the first time with Enrico Caruso, who then made his first



appearance as José in "Carmen." She was the Mimi for his Rodolfo. Of her Nedda in "Pagliaccio," the *London Daily Graphic*, in a later season (July 21, 1913), said "Miss Alice Nielsen was perhaps the best 'Nedda' Covent Garden has seen."

Miss Nielsen was now at a flood tide of popularity with the entire public of London—with those who had applauded her in light opera, with the con-

noisseurs of serious music, with the aristocracy of the city, who entertained and petted her to weariness. It was in this latter mood that she refused the extraordinary honor offered her of adoption by one of the greatest ladies of the empire, who had lost a daughter who looked very much like Alice Nielsen! A London caricaturist of the day made a cartoon which became famous of Alice Nielsen, an applauding crowd beneath her, walking from a tight-rope from the Shaftesbury Theatre to the Covent Garden Opera House.

A few months later, as the result of a theatrical management which had sought by a certain kind of a contract to inveigle her back into light opera, Miss Nielsen found herself again in America. She became in 1906, with Lillian Nordica, who was the dramatic soprano, the lyric soprano of the San Carlo Opera Company. The artistic successes of this organization won it such prestige that it became the nucleus of the Boston Opera Company, which opened its doors in the newly erected Boston Opera House in the Fall of 1909. Re-engaged for this company in successive seasons, Miss Nielsen became a member of the Metropolitan Opera Company in the season of 1912-13.

Her versatility as a dramatic interpreter gave her a repertory which ranged from Norina in "Don Pasquale" to Cio-Cio-San in Puccini's "Madame Butterfly"; from Zerlina in "Don Giovanni" to the passion and tragedy of the two Marguerites—the one the familiar character of Gounod's "Faust," the other the less familiar and infinitely more poignant and human figure of Boito's "Mefistofele." Those of this generation who have not seen Boito's Margherita as interpreted by Miss Nielsen, who have not heard her pathetic song of the prison scene, have not known the character that Italy's great composer-librettist imagined. Nor will one easily find today, to mention only two salient examples of Miss Nielsen's art, a singer so gifted, so apparently born to sing the divine music of Mozart.

Meanwhile, in conjunction with her operatic triumphs, Miss Nielsen was building up an enormous following, over the whole country, in concert. She had here, in addition to her ripened artistic experience, the invaluable practice, at the beginning of her career, of singing operetta in English. She had learned to convey the last syllable of her text, and its explicit meaning, over the footlights, to weld the word and the tone, to win her effect, not by the extravagant gesture and the high note in a foreign language, but by the sincere, intelligent, emotional interpretation of music.

Finally, in the Spring of 1920, Miss Nielsen emerged from a short period of arduous study, and astonished her most ardent admirers by her supremely finished art. In her singing was the familiar, the unique purity and beauty of tone, but there was in addition a greater depth, range and subtlety of feeling. She had also greatly enlarged her repertory of song. She sang not only familiar English and Italian airs, but also songs by the Frenchman, Duparc; the Russian, Arensky, and other moderns. And no phase of emotion seemed unknown to her as there seemed no fugitive moment of beauty which she was unable to arrest and bring home to the most indifferent listener. Her engagement to appear in Boston and in other cities during the coming season with the Boston Symphony Orchestra was a further and most emphatic recognition of her achievement by a musical management perhaps the most conservative and exacting, in its engagement of artists, in the world. Miss Nielsen thus stands today, an artist with all the magnetism and enthusiasm of her beginnings, and with the reopened authority and individuality of one who has felt, reflected and embodied in her expression the knowledge of life richly lived.

Concert Management, Alice Nielsen

Suite 1216, Aeolian Hall

M. A. Toye, Sec'y,

New York

The Booking Managers

[Continued from page 31]

Three of our most recent courses which have met with instant success are the Artists' Course at Schenectady, the Popular Concert Course at Albany, and the Summer Concert Course at Erie Beach, Canada. In the Artists' Course only the greatest stars are used, while at Albany, in the Popular Concert Course, younger artists are starred. Next summer, besides the regular concert course at Erie Beach, we will inaugurate Summer Musical Festival of All Canada, with all-American artists.

One of the things on which we pride ourselves most is the success of our

lished as it was in England where he was regarded as the leading impresario during a period of nearly thirty years. The complete list of the Mayer roster follows: Sopranos: Vera Curtis, Metropolitan Opera Company, Nellie and Sara Kouns, Josephine Lucchese, Mme. Rider-Kelsey, Lenora Sparkes, Metropolitan Opera Company; contraltos: Marguerite d'Alvarez, Chicago and Boston Opera companies, Alice Moncrief, Emma Roberts; tenors: Paul Costello, James Price; baritones: J. Campbell-McInnes, Cecil Fanning, Bernardo Olshansky; bass: Wilfred Glenn; pianists: Lester Donahue, Phillip Gordon, Mischa Levitzki, Guy Maier, Harold Morris, Lee Pattison; violinists: Helen Jeffrey, Hans Letz; cellist, Lajos Shuk; ensembles: The Hambourg Trio, The Letz Quartet.

A glance through this imposing list will show how unusually varied and interesting are the attractions which Mr. Mayer has to offer his clients for the ensuing season. Many of the leading managers, clubs and festival organizations have recognized this by engaging all of their artists for their entire courses from the Mayer office.

Diversity in Plans of Allen and Fabiani

THE Allen-Fabiani Enterprises which are now entering upon their third year in New York have become so firmly established by this time that they are looked upon as a thriving and established New York institution. The Musical Artist Teachers' Agency, which is probably the most important of its kind in the country, is managed by Dorothy Thompson, a young woman who is a thorough musician and an able business woman. The department of Chautauqua and Lyceum which is in charge of Gladys Fer-



Miss J. E. Allen and Aurelio Fabiani, Heads of a New Managerial Enterprise.

riss, has artists playing in all parts of America this season. It is filling a long felt want for both young artists and the Chautauqua and Lyceum managers throughout the country, who have been at a loss up to this time to know where to go for the best available young artists.

Allen and Fabiani devote their entire time to their concert and opera department and the activities of their artists in concert and opera are making a

marked impression. They have undoubtedly done more to help the American operatic aspirant than any one firm in New York. Unusual interest was vested in the fact that Allen and Fabiani were engaged by the President of Venezuela to give opera in that country and it gives added interest to the New York Opera Company which will open at the Lexington in November that this able firm have been chosen to take over the business management of the company.

Rimini, her husband, and baritone of the Chicago Opera Company, the joint program being one of real delight.

Mme. Raisa has a wonderful scale, as smooth as a strand of pearls, carrying the same quality throughout her range, the voice being rich and luscious. Mr. Rimini has a heroic figure and an equally fine voice, his numbers giving pleasing and attractive seasoning as well as vigorous variety to the program.

The hall was packed to its doors for the Women's Music Club concert, and a goodly number of persons sat on the stage, while others were contented with standing room. Every seat sold out two weeks before the opening concert. After the concert a reception-supper was given at the home of the president, Mrs. Andrew Timberman, where the officers and trustees and a few friends were invited to meet them.

Mme. Raisa proved to be a very great opening attraction, the personal romance of her recent marriage to Mr. Rimini adding interest.

Rosa Ponselle, with George Meader, tenor, aroused tremendous enthusiasm, both singers making their first appearance in Columbus. From the opening number to the last double encore Miss Ponselle held her audience enthralled with the beauty of her tone, the captivating manner of her recital, and the intrinsic quality of her numbers, which were selected to compel admiration.

George Meader, "unheralded and unsung," so far as Columbus was concerned, won his hearers by sheer artistry, no tenor having appeared here for many seasons who sang with better quality and who gave more authoritative interpretations.

William Tyroler, at the piano, was a

tower of strength, giving as much orchestral color as he could to the songs with a mere piano, being at all times in perfect accord with the singer.

The two concert series have started off with great éclat, and interest is stimulated tremendously in both of them.

Marie Hertenstein, pianist, who has been spending the summer vacation with her parents in Columbus, will return to New York for the winter as usual.

Edna Paine Fenimore, pianist, is leaving very soon for her new home in Philadelphia. Mrs. Fenimore has been a much esteemed pianist in the city for several years and an energetic member of the board of trustees of the Women's Music Club. She will be greatly missed.

ELLA MAY SMITH.

Birgit Engell, Danish Soprano, to Sing in New York

Antonia Sawyer has added another find to her rostrum of artists. Birgit Engell, the noted Danish soprano, has come under her management. Mme. Engell sails for New York on Oct. 22, aboard the *Finland*. She will make her first American appearance at Carnegie Hall on the afternoon of Nov. 10. Coenraad Bos, who has appeared with her in Europe, will accompany her here also.

Piastro to Give Second Recital

Mishel Piastro, the new Russian violinist, will be heard a second time on the evening of Oct. 30, in Carnegie Hall. Included in his new program will be the Wieniawski F Sharp Minor Concerto and Piastro's own transcriptions of a Scarlatti Sonata and Grieg's song, "The Lonely Wanderer."



Harry D. Fleck and Donald F. Fleck, Who Continue in the Managerial Field as Fleck Brothers

Stewart Grand Opera Company. For the fall we have already booked some thirty appearances, within a radius of 500 miles of New York. For the spring of 1921 we already have applications enough to assure a two months' tour. In our estimation a fall and spring tour of a grand opera company is sufficient, for it is traveling during the winter months which eats up all the money made during the fall. Immediately after the spring tour of our opera company we will begin rehearsals for a season of light opera in Buffalo during the coming summer. It has been a hard pull, but we have managed to secure guarantees to cover a season of eight weeks. It gives us pleasure to announce that the operas will be under the direction of John Lund of Buffalo, who has done such able and artistic work in the musical field.

Our work in a civic way has grown so large we have been forced to establish a separate department for it, but it will always have our closest attention; it is our firm belief that free concerts are the kindergarten of our musical public. To Dr. Henry T. Fleck, our father, and John C. Freund must go the great credit of having done more for the cause of music along this line than any other ten men in the world. In conjunction with the regular free concerts given in the city of New York, we will continue to manage, for the American Art Education Society, the operatic program given at Hunter College every Thursday evening from October to June.

An Imposing List Is Daniel Mayer's

THE list of artists appearing under the Daniel Mayer banner for the coming season is so complete and important that it is evident that Mr. Mayer's position among New York concert managers is now as firmly estab-

John Wesley Miller Enters Managers Fold

AMONG the other metropolitan managers may be cited John Wesley Miller, whose studios are divided between the Metropolitan Opera House, Carnegie Hall and the Knickerbocker Theatre Building. For twenty years Mr. Miller has devoted himself to the placing of artists, and today his list includes opera stars, instrumentalists and the usual array of soloists. For these Mr. Miller this year announces a list of over 300 engagements which will take his musicians through the country. Like many of the successful impresarios, Mr. Miller hails from the West, Iowa, to be exact, and there he started his managerial work by giving concerts in the village school house. Since coming to New York a score of years ago, he has by no means lost his interest in the small towns, his object being, according to him, to give to remote cities and towns the musical advantages of the metropolis and the musical centers, and at the same time creating a larger market for musical talent.

RAISA AND PONSELLE HEARD IN COLUMBUS

Two Sopranos, Within Three Days of Each Other, Open Separate Concert Courses

COLUMBUS, OHIO, Oct. 12.—Within three days of each other the two big concert series of Columbus were opened by the two "Roses," Rosa Raisa opening the Women's Music Club, Oct. 8, and Rosa Ponselle opening the Quality Concerts Oct. 11, both events taking place in Memorial Hall.

It was a curious coincidence, and it was none the less keenly enjoyed by the subscribers, as it presented to this city two much talked of singers for the first time.

Rosa Raisa was assisted by Giacomo

The National Conservatory of Music of America

The only school of music in the United States chartered by Congress
JEANNETTE M. THURBER, Founder

126 West 79th Street, New York City

Office also at Washington, D. C.

"A singer so good that he is lonely in his class."—*Chicago Tribune*, April 16, 1919.

"Unquestionably the greatest oratorio singer in America."—*Chicago Daily Journal*, April 14, 1919.

Arthur Middleton

The Great American Baritone

In Opera at the Metropolitan Opera House, New York

New York Evening Sun—The appearance of Arthur Middleton barely fell short of being sensational. His high baritone rang through the house as few American voices have done.



IN CONCERT

Boston Post—Mr. Middleton is surely one of the finest basses on the concert stage. His voice has an astonishing range and astonishing beauty throughout its compass. The upper tones are brilliant, as the lower tones are rich and full. And Mr. Middleton is a rarely intelligent singer, one to whom text, phrase, rhythm, dramatic conception have value and meaning. The almost endless capacities of his voice, and its employment, made for the greatest possible pleasure on the part of the hearer.

SOME of Mr. Middleton's Dates Already Booked, Season 1920-1921

October	6—Carnegie Hall, N. Y.	December	11—Spokane, Wash.	"	28—Weatherford, Tex.
"	22—Pittsburgh, Pa.	"	13—Wenatchee, Wash.	"	31—Albuquerque, N. M.
November	12—Bluffton, O.	"	15—Seattle, Wash.	February	1—El Paso, Tex.
"	15—Dixon, Ill.	"	17—Tacoma, Wash.	"	4—Brownwood, Tex.
"	16—Sterling, Ill.	"	18—Portland, Ore.	"	9—Stillwater, Okla.
"	17—Waterloo, Iowa.	January	10—Mexico, Mo.	"	11—Newton, Kan.
"	23—Bloomington, Ill.	"	11—Atchinson, Kan.	"	15—University Pl., Neb.
"	25—Sioux City, Iowa	"	13—Springfield, Mo.	"	17—Ames, Iowa.
"	27—Pueblo, Colo.	"	14—Vinita, Okla.	"	18—Boone, Iowa
"	30—Boulder, Colo.	"	17—Nowata, Okla.	"	28—St. Louis, Mo.
December	1—Laramie, Wyo.	"	18—Bartlesville, Okla.	March	1—St. Louis, Mo.
"	3—Pocatello, Ida.	"	20—Henryetta, Okla.	"	4—St. Paul, Minn.
"	6—Boise, Ida.	"	21—Greenville, Tex.	"	11—Allentown, Pa.
"	8—Dillon, Mont.	"	24—Dallas, Tex.	April	13—Chicago, Ill.
"	10—Helena, Mont.	"	25—Jacksonville, Tex.		
		"	27—Vernon, Tex.		

FOR AVAILABLE DATES ADDRESS

EDISON RECORDS

HAENSEL & JONES

AEOLIAN HALL, NEW YORK

Increasing Number of New York Concerts Extends Season Into Spring and Early Autumn

Even an Additional Auditorium Not Sufficient to House Appearances of Recitalists During Former Period Devoted to Concerts—Local and Visiting Orchestras Will Bring Many Novelties Before Public—Smaller Organizations Booked for Many Appearances—Clubs Already at Work Upon Winter's Programs—Hotels, Schools and Theaters Requisitioned for Concerts

By HERBERT F. PEYSER

YEAR by year the New York music season has been creeping nearer the date of our Fall Issue Forecast. This time, as if to symbolize after a fashion the monstrous fill of concert events that confronts this desperately oversupplied city, its seething waves have swept past it by more than three weeks. What the ensuing paragraphs offer is thus a record of approaching transactions in a season already nearly a month under way rather than a prophecy of remote pleasures. The purveyors of musical joys, exercising something analogous to a daylight saving policy, have advanced the



Artur Bodanzky, Conductor of the National Symphony Orchestra

clock a fortnight or more without scrupling to compensate by an earlier cessation next spring. On the contrary, they have extended the musical year at both ends, so that even the month of May no longer brings surcease. It is not reassuring to reflect that these methods of extension have been unremitting in the last four or five years. The imagination that foresees an all-year music season is not vain. Our "summer season," hypothetical once, has become a tangible fact. To link the gaps and bridge the interstices will require no extraordinary ingenuity.

One contemplates such a chance with dread. It might not be so were the distribution of our musical resources more balanced and equitable. But concert givers are more and more pursuing a suicidal policy of concentration. They are making preposterous demands on the attention of people in this city. They are presuming upon their patience, their tolerance, their good will. Worse, they are challenging the capacity of their musical appetites. Their blood will be, of course, on their own heads. But the cause of music is not the gainer, even by their summary punishment.

Music Drowns Musicians

The profound words of Romain Rolland concerning the excess of music in Germany before the war apply with singular pertinence and felicity to New York to-day: "There is no worse misfortune for art than a superabundance of it. The music is drowning the musicians. Such a plethora of concerts, theaters, choral societies and chamber music societies absorbs

the whole life of the musician. This senseless flood of music invades the sanctuaries of the soul and weakens its power." These words were written with an eye to the modern German composer. But *mutatis mutandis* they express vividly the present state of New York audiences. What enhances the desolating aspect of the affair is that the increase is due chiefly to the steadily augmenting influx of mediocrities. Outside of the concerts of the London String Quartet and two or three other events, the concerts heard here since October dawned have been exhibitions of immature talent or poised effrontery. Of course, the oncoming mediocrities are not alone in the heavy responsibility of burdening the season with superfluity. The throttling commercialism that has gripped and vitiated artistic practice, the deep-laid competitions and widely ramifying jealousies are doing to the fullest their spiteful share. It is an unlovely spectacle, this battle of artistic politics and antagonistic influences. To the disinterested music lover it is inexpressibly repellent.

With the increase of concerts has come a new concert auditorium. It will be welcome, since Carnegie and Aeolian Halls are occupied almost daily and the theaters hired by the overflow are rarely satisfactory either as to acoustics or general surroundings. The new place is located in the still unfinished Town Hall at 113-23 West Forty-third Street (a block west of Aeolian Hall), an edifice erected by the League for Political Education. It will seat 1510 and stand 400, thus ranking in capacity between Aeolian and Carnegie. Details concerning concerts under this roof are not yet available, the building being still in an uncompleted state at this writing. It will be opened, presumably, late this fall.

More Orchestral Concerts

In the chronicle of the current season nothing asserts itself more conspicuously (we had almost said disquietingly) than the prodigious increase in orchestral concerts. This increase derives its main incentive from the action of the year-old National Symphony Orchestra in raising the number of its sessions to more than three score—a figure quite without precedent in this city, and carrying its activities from the early part of the present month until into May—this at the rate of two concerts virtually every other week and five special Sunday evening affairs at the Hippodrome. The exigencies of musical politics have necessitated an increase of activities among the other local orchestras and even an imitation of the National Sym-



William Mengelberg, Who Comes from Holland About the First of the Year as Guest Conductor for the National Symphony. He Will Conduct Approximately the Same Number of Concerts as Mr. Bodanzky.

phony's example in the matter of guest or associate conductors. For the importation from Holland of Willem Mengelberg, to lend fresh luster and unwonted stimulus to the functions of Artur Bodanzky's National Symphony, has echoingly reverberated in Walter



The Latest Photograph of Josef Stransky, Conductor of the New York Philharmonic, Snapped in Switzerland During the Past Summer

Damrosch's summons to Albert Coates in London and actuated beyond question the engagement of Henry Hadley as "associate" to Josef Stransky in the Philharmonic.

But the city's orchestral diversions have never been exclusively home brewed and will be less so than ever this year. The Boston Symphony has its usual five pairs of concerts, be the once cherished orchestra whatever it may. To its vast growth of popularity the Philadelphia Orchestra is responding this year by three concerts more than last winter. Detroit deems its local symphony, built up and artistically administered by Ossip Gabrilowitsch, ripe to run the gauntlet of New York criticism. Furthermore, the city will be invaded from beyond the sea by so anomalous an institution as an Italian symphony orchestra, whereof the chief source of power and glory will be the conductor, Arturo Toscanini.

The Philharmonic Society

For many and obvious reasons the Philharmonic is entitled to first consideration in a survey of the local orchestras. In the course of this, its seventy-ninth season—already subscribed for beyond last year's limits—it will give in Carnegie Hall forty-nine concerts—twelve on Thursday evenings, sixteen on Friday afternoons (the Thursday and Friday programs will be identical), four on Saturday evenings and twelve on Sunday afternoons. The series opens Nov. 11 (which is somewhat later than in the last few years), under Mr. Stransky, who begins his tenth year as conductor of the orchestra. Mr. Hadley makes his bow on Nov. 18.

Engagements for the National Symphony have necessitated readjustments in the personnel of several New York orchestras, the Philharmonic not excepted. Fifteen newcomers will be found this year in its ranks. They include Richard Culp and Samuel Kuskin, first violins; William Eastes, viola; Perez Guia and Albert Bortolomasi, double bass;

Nicholas Koloukis, flute; Bruno Labate, oboe; Gustave Langenus, clarinet; Edward Roleofsma, bass-clarinet; Max Luckstone and Louis Gale, trumpets; Herman Dutschke, horn; Richard Van der Elst and Bacion Wankoff, trombones.

Details regarding the new works and important revivals to be made at these concerts must wait upon the forthcoming arrival of Conductor Stransky from abroad. It is known, however, that some of the works of Richard Strauss will be restored to the repertoire for the first time since the close of the war, while there will be presentations of Liszt's superb "Dante" Symphony, to popularize which Mr. Stransky has done more in New York than any other conductor. The 150th anniversary of Beethoven's birth will be commemorated in a three day festival and a concert in Aeolian Hall in co-operation with the Beethoven Association.

Philharmonic Soloists

A full list of artists who will appear as soloists with the Philharmonic is not yet available. Among those scheduled to play or sing, however, may be cited Rachmaninoff, Kreisler, Grainger, Serato, Seidel, Hempel, Schulz, Bauer, Casals, Lhevinne, Megerlin, Samaroff, Godowsky, Matzenauer and the St. Cecilia Club, under the leadership of Victor Harris.

The Damrosch Concerts

The New York Symphony Orchestra begins its considerable season at Aeolian Hall Oct. 31. Mr. Damrosch will again divide his time between Carnegie and Aeolian Halls, giving an "historical cycle" of twelve Thursday afternoon and twelve Friday evening concerts in the former and sixteen Sunday afternoon sessions in the latter. The historic series comprises programs devoted partly or entirely to Rameau, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Purcell, Elgar, Williams, Berlioz, Liszt, Franck, Saint-Saëns, Brahms, Wagner, the ancient and modern Italians, the Russians, the modern French and the Americans. Only the



Albert Coates, Noted English Conductor, Who Comes at the Invitation of Walter Damrosch to Lead Some Concerts of the New York Symphony Orchestra

lack of opportunity prevents Mr. Damrosch from playing a Czecho-Slovakian program, though some of the works by composers of this nationality will be heard at several of the Sunday concerts. Albert Coates, Mr. Damrosch's guest conductor, and director of the London Symphony Orchestra and at Covent Garden, will lead the British program.

Among the novelties chosen for presentation this year are Fauré's "Masques

[Continued on page 37]

SCHUMANN HEINK RECEIVES OVATION

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Rochester, N. Y., Oct. 2, 1920

Haensel & Jones,
Aeolian Hall,
New York.

Thirty six hundred people filled Convention Hall last night to hear Schumann Heink open local musical season. House entirely sold out two days ahead. At least a thousand turned away. The ovation given Madame was almost unprecedented. Thirteen encores. All Rochester press reviews today agree that she was in perfect voice and that she still remains the great Mistress of Song.

James E. Furlong.

AND
WITH HUNDREDS TURNED AWAY AT HER SECOND CONCERT
OF THE SEASON AT SYMPHONY HALL, BOSTON

BOSTON SAYS:

"Mme. Schumann Heink was in excellent voice. Her breadth of style, the pervading warmth and sincerity of her interpretations, and her care with her text, made each song tell strongly, and she sang many familiar encores."—The Boston Post, Monday, Oct. 4, 1920.

"Habitués of the Sunday concerts in Symphony Hall have one standard that measures at least the welcome accorded to the artist, in the size of the audience. Three or four can be named who can be relied on to fill every corner, stage and all. Mme. Schumann Heink proved her title to a place in this coterie again yesterday, though proof was hardly needed for those who know."—The Boston Globe, Monday, Oct. 4, 1920.

"That Mme. Schumann Heink has lost none of her extraordinary hold on the affection and admiration of the Boston musical public was vividly proved by the throng that crowded the hall in every part and filled the platform and all the standing room. Nor were the keen interest in her singing and the spontaneous enthusiasm roused by it, which have followed her for many years, one whit lacking. Comment on her voice, her engaging sincerity, her fervor, the many elements of the striking personality that have made her popular, would be superfluous. They were all present as in the past and were greeted with the old-time responses of unstinted applause, hearty laughter and the moisture of tears."—The Boston Herald, Monday, Oct. 4, 1920.

"For sheer beauty of sustained song her performance of Rossi's air ('Ah, Rendime') or the 'Deep River' would be hard to match. Who after her singing of the 'Erl King' could greatly care whether she had used the language of Goethe's poem or a halting translation—except to be thankful that there was nothing to break the spell."—Boston Evening Transcript, Monday, Oct. 4, 1920.

MANAGEMENT
HAENSEL & JONES

**VICTOR
RECORDS**

Aeolian Hall, New York

**STEINWAY
PIANO**

NEW YORK CONCERTS

(Continued from page 35)

et Bergamasques"; "Nocturne de Printemps" and Suite for Small Orchestra, by Roger-Ducasse, "La Queste de Dieu," an interlude from Vincent d'Indy's recent "mystery play," "La Légende de St. Christophe"; Malipiero's "Impressioni dal vero"; "Iuventus," a symphonic poem by Victor de Sabata, a "Scherzo Fantastico" by Pick-Mangiagalli, and piano concertos by John Carpenter and Leo Sowerby. For the Beethoven anniversary in



Henry Hadley, Composer and Associate Conductor of the Philharmonic

December will be given a special Beethoven program, including the First, Fifth and Seventh Symphonies.

New York Symphony's Soloists

The soloists at these concerts are Fritz Kreisler, Florence Easton, Sergei Rachmaninoff, Alfred Cortot, Pietro Yon, Louise Homer, Harold Bauer, Frieda Hempel, John Powell, René Pollain, Margaret Matzenauer, Percy Grainger, George Barrère, Albert Spalding, Raoul Vidas, Ignaz Friedman, E. Robert Schmitz, Willem Willeke, Guy Maier, Lee Pattison and David Bispham, who at the Dec. 26 concert will read the "Midsummer Night's Dream" with Mendelssohn's music.

The Symphony Concerts for Young People will be given on six Saturday afternoons at Carnegie Hall and four Saturday mornings at Aeolian. Messrs. Vidas, Rachmaninoff, Maier and Pattison and Bispham will be among the soloists and the series includes an all-Beethoven program in December. The afternoon concerts take place Nov. 13, Dec. 11, Jan. 1, Jan. 29, Feb. 19, March 5, the morning ones Nov. 6, Jan. 8, Feb. 5, March 19.

The formidable activities of the National Symphony Orchestra take the shape of seventy-five concerts, seventy of them in Carnegie Hall, five in the Hippodrome. These are divided as follows: Two evening series of fifteen each, three of ten each, two afternoon series of fifteen each, two of ten each, a Tuesday afternoon series of ten and a Sunday evening series of fifteen—truly a terrifying aggregation. These will be divided with approximate evenness between Messrs. Bodanzky and Mengelberg. A partial list of soloists includes such names as Kreisler, Samaro, Moisevitch, Claussen, Gebhard, Levitzki, Rosenblatt, Rachmaninoff, Kubelik, John Powell, Francis Macmillen, Ornstein, Spalding, Bodowsky, Casals, Novaes, Ganz, Ignaz Friedman, Serato, Julia Glass, Gabrilowitsch, Rubenstein, Zimbalist, Mero, Alda, Bailly. There will be novelties in quantity, among them the great Suite for viola, by Ernest Bloch, the piano part of which the composer has orchestrated, and works by Frederick Jacobi and the lamented Charles T. Griffes.

Hippodrome Sunday Nights

The five Sunday night concerts at the Hippodrome take place on Nov. 21, Nov. 28, Dec. 16, Jan. 9, Jan. 16. Jan Kubelik

will be the soloist at the first of these and for the first time in his American career will be heard with an orchestra. A most interesting feature of another of this series will be the American debut of the Austrian coloratura soprano, Selma Kurz. Other soloists are Manazucca, Marguerite Namara and Cantor Rosenblatt. Mr. Bodanzky conducts four, Mr. Mengelberg one of these events.

Nothing will be anticipated more anxiously than the concerts of the Boston Symphony. Its vicissitudes had so shaken and altered the once venerated organization at the close of last season that there has been much doubt even among its steadfast New York admirers whether it could ever regain the prestige where-with for years it proudly lorded it over all other American orchestras. The coming concerts will tell whether it is possible for an orchestra to endure the disruption which the Boston band underwent last winter and still preserve in some degree its one time artistic eminence. Under the supervision of Pierre Monteux its thinned ranks have been reinforced over the summer—to what effect and efficiency remains to be seen. The concert-master is one Richard Burgin, a Polish pupil of Auer. The dates of the Carnegie Hall concerts are Nov. 4 and 6; Dec. 2 and 4; Jan. 6 and 8; Feb. 3 and 5 and March 17 and 19. Mr. Monteux has imported novelties from England, France and Italy by Vaughan-Williams, Bantock, Bax, Milhaud, Ravel, D'Indy, Roussel, Malipiero, Casella, Respighi.

Philadelphia Orchestra

As the star of the Boston Symphony has declined that of the Philadelphia Orchestra has risen and those whose most penetrating delight lies in the worship of a visiting orchestral organization have found in this band a most desirable idol whereto to address their orisons. The organization has devoted followers for its own sake, and Leopold Stokowski frantic admirers for his talents as a conductor. It is not astonishing, therefore, that the Philadelphians have found it expedient to increase the number of their Carnegie Hall concerts from five to eight, or that not a ticket remains for the entire series. The concerts take place on Tuesday evenings, Oct. 26, Nov. 9, Nov. 30, Dec. 21, Jan. 4, Feb. 8, March 8 and April 5. The programs promise to be of momentous interest. Mr. Stokowski has commingled the standard features of the symphonic repertoire with some of the most discussed products of ultra-modernism in an arrangement and proportion altogether admirable. The much-debated "Five Orchestral Pieces" of Schönberg and works by Cyril Scott, Schreker, Casella, Chabrier, Duparc, Debussy and Jean Jacques Rousseau may be mentioned to give some idea of the scope and variety of the Philadelphian programs.



Kurt Schindler, Conductor of the Schola Cantorum

In the experience of American music-lovers an Italian symphony orchestra is a considerable novelty. That Arturo Toscanini heads the one called La Scala would seem in a measure to guarantee its quality. But even should the organization not live up to the highest standards of our own symphonic bodies it would justify its visit by restoring Toscanini to us for a space. Popular clamor for his return has grown of late years. Doubtless many would prefer him in the opera house, for his qualities as a symphonic interpreter rest only on his reputation in Italy and a pair of concerts

given at the Metropolitan under his direction immediately before he severed his ties with that institution. Toscanini the symphonic conductor remains virtually to be discovered here. The Scala Orchestra will give three concerts—Dec. 28, Jan. 11 and Jan. 25—in New York, all of them at the Metropolitan Opera House, much as musicians might prefer to hear them in Carnegie Hall. There



Victor Harris, Conductor of the St. Cecilia Club, Which Is to Appear With the Philharmonic in Addition to Its Concerts at the Waldorf-Astoria

will be no soloists and details of the programs are not yet to be had.

Gabrilowitsch as Conductor

New York is not unfamiliar with Ossip Gabrilowitsch as a conductor. But it will hear him for the first time as leader of the orchestra he has built up when the Detroit Symphony challenges the attention of this city for the first time in its young career. The concert will take place in Carnegie Hall Wednesday evening, Dec. 8, under the auspices of the Society of the Friends of Music.

The Orchestral Society, of which Max Jacobs is conductor, will give three concerts in Carnegie Hall and two in the Hippodrome. A few extra ones will be given at the Seventy-first Regiment Armory. On Sunday mornings Mr. Jacobs will rehearse the MacDowell Orchestra School at Yorkville Casino, 210 East Eighty-sixth Street, which prepares young musicians for professional orchestra careers. Mr. Jacobs has also, this year, revived his string quartet, the other members of which are Hans Meyer, Max Barr and James Liebling, and will give a series of concerts at the Greenwich Village Theater.

The chamber music season, contrary to custom, began with the very curtain rise of the musical year. It was the debut of the London String Quartet, in fact, which initiated proceedings. The "Beethoven Festival" of this admirable organization ended two weeks ago, but at least two further appearances are scheduled—one of them at a concert of the Beethoven Association, another in a program of modern works to be held at Aeolian Hall on the afternoon of Nov. 4, when the composers represented will be Frank Bridge, H. Waldo Warner, Eugene Goossens and Debussy.

Meanwhile, the incomparable Flonzaley Quartet is scheduled for its usual three subscription concerts in Aeolian Hall. These will occur on the evening of Nov. 23, Jan. 18 and March 8. The Letz Quartet, which has grown into warm favor in a city where the Kneisels once reigned, begins its fourth season on the evening of Nov. 30, and gives concerts at Aeolian Hall on Jan. 25 and March 29. It has a new 'cellist—Lajos Shuk, a Jugo-Slovakian artist.

Sinsheimer Quartet

The Sinsheimer Quartet, which holds its sessions at the Hotel des Artistes, now designates itself with the alluring title of "Société Intime de Musique de Chambre." To obviate any suggestion of concert hall formality, Mr. Sinsheimer and his associates (Messrs. Wolfe Wolfensohn, Alfred Gietzen and Willem Durieux) have devised the plan of allowing the audience to sit wherever it pleases instead of in specially reserved places. Mr. Sinsheimer's novelties number two new works by the English composer Frank Bridge—a "Fantasy Quartet" for strings and a piano quintet; a "Fantasy Quartet" for piano and strings by James Friskin, with the composer at the piano; and a song cycle and string quartet by R. Vaughan Williams. The regular repertoire of the quartet includes, of

course, the standard works of Haydn, Mozart, Beethoven and Brahms.

Two trios—the Elshuco and the New York—dominate the local field. The former, composed of Elias Breeskin, Willem Willeke and Aurelio Giorni, has concerts at Aeolian Hall on the evenings of Dec. 7, Jan. 3 and March 14; the latter, of which the members are Clarence Adler, Scipione Guidi and Cornelius Van Vliet, plays the same number of times in the same place on Monday evenings, Nov. 8, Jan. 24 and March 7.

The unique and delightful New York Chamber Music Society, Carolyn Beebe, director, has this year made four changes in its personnel. Jacques Gordon, second violin of the disbanded Berkshire Quartet, now holds that position with Miss Beebe. There is a new 'cellist, Georges Miquelle, son-in-law of Georges Longy; a new oboe, René Corne, formerly of the Opéra Comique in Paris; a new clarinet, Georges Grisez. Miss Beebe has also several new compositions of significance, among them three transcriptions made expressly for her by the late Charles T. Griffes, and scheduled for a memorial presentation at the first Aeolian Hall concert, Nov. 16. The same program offers a transcription of Percy Grainger's "Over the Hills and Far Away," especially made for the society and a manuscript work by Woollett for wind quintet. A Quintet by André Caplet, for piano and wind instruments, will be played at one of the later concerts, the dates of which are Jan. 11 and March 15.

Beethoven Association

In the year of its existence the Beethoven Association has become a fixture in the musical life of this city. At the close of last season it was decided to devote the profits to financing the publication of H. E. Krehbiel's edition of Thayer's "Life of Beethoven." This year six concerts will be given in Aeolian Hall, on Tuesday evenings, Nov. 2, Dec. 14, Jan. 4, Feb. 15, March 22, April 19. It has been decided to devote some part of the programs to the songs and chamber music of other great classicists, though



Percy Rector Stephens, Under Whose Direction the Schumann Club Will Again Give Two Concerts at Aeolian Hall

Beethoven will form the mainstay of the series.

The Society of the Friends of Music, to whom the New York season owes some of its most edifying features, sponsors five concerts this year. One section of the Society's prospectus in particular excites grateful curiosity and anticipation. It is the following:

"Believing that the public has insufficient opportunity to hear and study the works of Bach, a more thorough understanding of whose music is so much to be desired, as without it a full understanding of modern works is unattainable, the Friends of Music will this year devote a considerable part of their attention to presenting in as perfect and intimate a way as possible some of the vocal and instrumental compositions of the great master. To assist in this work, a small chorus has been established which will be trained by Mr. Stephen Townsend, of Boston. The Society wishes, however, to call attention to the fact that, owing to the extreme difficulties attached to procuring the proper edition of Bach's works, and the extreme lateness of its delivery to them from abroad, they have been much hampered in their preparations for this season. However, a good beginning will be made so that progress

(Continued on page 39)

Marie Sundelius

SOPRANO

METROPOLITAN OPERA CO.



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IN OPERA

CARMEN

Marie Sundelius as usual distinguished herself as "Micaela" by her pure production, diction, and beautiful voice. Her third act solo evoked stormy applause.—(James Gibbons Huneker), *New York Morning World*, Nov. 28, 1919.

L'ORACOLO

Marie Sundelius as "Ah Yoe" was a pleasure to the eye, and her singing was a veritable delight. Here, too, is a voice lovely in its crys-

talline purity, impeccable in pitch, warm and sympathetic in lyric moments, and used with an ease and finish that tell of excellent schooling. Her singing of the love music from Ah Yoe's window was one of the notably beautiful features of the performance.—(W. L. Hubbard), *Chicago Tribune*, Oct. 27, 1919.

IN CONCERT

The fine singing of Marie Sundelius gained that accomplished artist the highest appreciation.—Philadelphia, Pa., *Record*, Nov. 21, 1919.

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NEW YORK CONCERTS

(Continued from page 37)

in this special field is assured for the future."

Society's Fine Programs

The first concert, at the Cort Theater, Sunday afternoon, Nov. 14, will offer a program of piano and chamber music by Bach under the direction of Harold Bauer. The second is the concert of the Detroit Symphony in Carnegie Hall, Dec. 8; the third, at the Ritz-Carlton on Jan. 16, is under the leadership of Artur Bodanzky, with orchestra and the Friends of Music Chorus; the fourth, at Aeolian Hall on the afternoon of Feb. 20, is directed by Arthur Rubinstein. It offers piano and chamber music, including the first hearing of Ernest Bloch's violin and piano sonata. For the final event at Aeolian Hall, on April 3, a Bach program will be given with orchestra, chorus and soloists, under Mr. Bodanzky.

The Oratorio Society will give its annual Christmas performance of the "Messiah" at Carnegie Hall on Tuesday evening, Dec. 28. The soloists will be Frieda Hempel, Mabel Beddoe, Judson House and Frederick Patton. While definite arrangements are yet to be concluded, it has been decided to give another festival during the week of March 29-April 4, similar to that at the 71st Regiment Armory last year.

Though the decision is not yet final, there is a likelihood that the Musical Art Society will be silent this season. The Schola Cantorum, under the leadership of Kurt Schindler and now in its twelfth season, has its usual two concerts in Carnegie Hall on the evenings of Jan. 12 and March 16. For the January concert Mr. Schindler has planned a Russian program introducing new choral works by Rachmaninoff and some folk song settings by the same master. Announcement of the March program will be made later.

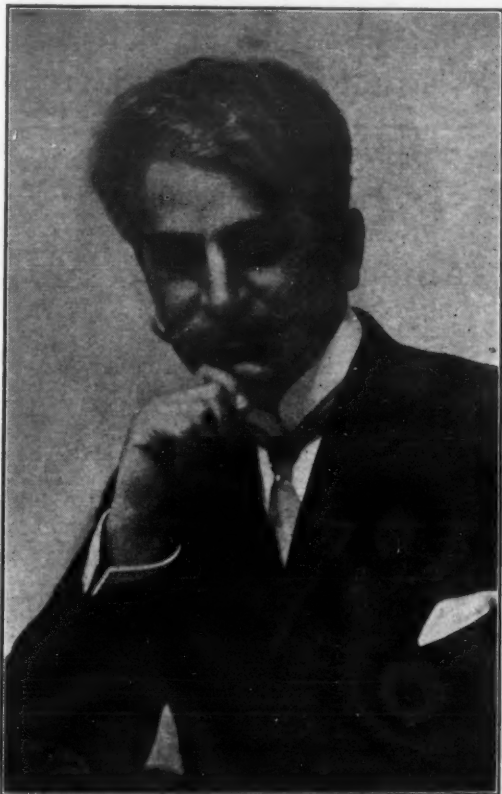
The Schumann Club

Two concerts will be given by the Schumann Club at Aeolian Hall, under Percy Rector Stephens. The first, on Jan. 17, will be another of those "choral song recitals" which have done much to make this chorus distinctive as well as famous. There will be choral arrange-

Two concerts will be given by the Beethoven Society, under the direction of Louis Koemmenich, at the Plaza. Among the soloists already engaged include Greta Torpadie, George Meader and the Tollefsen Trio.

The Banks' Glee Club

Under the conductorship of Bruno Huhn, the Banks' Glee Club will give two Carnegie Hall concerts, on the evenings of Jan. 11 and April 12. Mr. Huhn is leader also of the Riverside Choral Club, a mixed chorus of ninety voices, which



Nahan Franko, Who Will Conduct the Madison Square Garden Concerts.

sings at the Hotel McAlpin on Jan. 13 and April 14.

The University Glee Club, conductor Arthur Woodruff, gives its usual pair of concerts on the evenings of Jan. 27 and April 28.

At the Hotel Astor the Mozart Society will give three evening concerts on Dec. 14, March 15 and April 19, the soloists for which have not yet been announced. There will be also a number of morning musicales at which prominent artists will be heard.

Although the musicales at the Hotel Commodore have been discontinued, those given mornings at the Biltmore continue to flourish and are already more than three-fourths subscribed for. Among the artists to be heard at them are: Lucrezia Bori, Rudolph Bocho, Enrico Caruso, Geraldine Farrar, Anna Fitzu, Mary Garden, Jean Gerardy, Charles Hackett, Carolina Lazzari, Edward Lankow, Mischa Levitzki, Jose Mardones, Leta May, Nina Morgana, Isolde Menges, Delphine March, Guiomar Novaes, Titta Ruffo, Arthur Rubinstein, Lionel Storr, Cyrena Van Gordon, Raoul Vidas.

Plans for a resumption of the admirable concerts of chamber music at the Washington Irving High School under the auspices of the People's Institute have not yet taken shape, and so cannot be forecast at present. The Institute expects, however, to foster children's chorus under the direction of Tali Esen Morgan, which may give some concerts in places like Madison Square Garden.

The Garden Series

In Madison Square Garden will also be held a series of festival concerts under the direction of Julius Hopp. These occur on the evenings of Oct. 31, Nov. 7 and Nov. 28 and the afternoons of Nov. 28 and Dec. 18. An orchestra under Nahan Franko will play at the first, second and fourth, while at the other two the Paulist Choir and the Knights of Columbus Concert Band will be heard. Soloists include Florence Macbeth, Jose Mardones, Giovanni Martinelli and Helen Jeffrey.

Miscellaneous concert events of the New York season are too numerous and variegated to signalize here. Aside from those already enumerated allusion must be briefly made to the *Globe* concerts, under the guidance of Charles D. Isaacson, which have acquired so large a patronage; orchestral and choral concerts given by the orchestra and chorus of the Young Men's Hebrew Association, of which Abraham W. Binder is musical director; a series of Sunday afternoon musicales at the Century Theater, beginning Oct. 17, given by the Allied Enterprise, Inc., and offering such artists as Mmes. Alda, Braslau, Destinn, Garden, Gluck, Hempel, Matzenauer, Muzio, Lazzari, Novaes, Samaro, Schillig and Tarasova, and Messrs. Casals, Ciccolini, Cortot, Grainger, Gabrilowitsch, Hackett, Manen, Schwarz, Spalding, Vidas, Ysaye, Zimbalist and Bos; and a series of concerts by the Letz Quartet at Columbia University and on six Sunday evenings (Nov. 21, Dec. 19, Jan. 23, Feb. 27, March 20, April 10) under the New York Educational Alliance.

The Kriens Symphony Club, under Christian Kriens, consists this year of 125 members—men, women, boys and girls. The club will perform at its forthcoming concerts a number of manuscript works by American composers as well as bring out some native singers and instrumentalists as soloists. Several noted conductors have consented to conduct



Julius Hopp, Manager of the Madison Square Garden Concerts.

some of the concerts, among them Mr. Stransky of the Philharmonic. The dates and places of these concerts are as follows: Jan. 10 and May 15 at Wanamaker's; April 29 at Carnegie Hall, and others in December and May at the DeWitt Clinton High School, under the auspices of the club and Charles Isaacson, respectively.

Thor Mandahl, formerly a member of the Royal Opera of Stockholm, has forsaken the operatic stage for business and is at present in New York perfecting plans for a factory the erection of which, at some place in the State, is in his charge.

Charles Rousseau, baritone, and a member of the faculty of the Conservatory of Drake University, will again use this season "Dawn in the Desert" by Gertrude Ross.



Carolyn Beebe, Director and Guiding Spirit of the New York Chamber Music Society

ment of songs by Hugo Wolf and Brahms made by Deems Taylor, who has liberally enriched the literature for women's chorus in this way; also several numbers by Brahms composed expressly for female chorus. On April 11 the prize-winning work in the Schumann Club's contest will be performed, as well as such other efforts of the competitors as are judged worthy of public hearing. Should none of these be deemed suitable, some American compositions will be done.

Victor Harris's St. Cecilia Society, besides assisting at the opening Philharmonic concerts, gives two concerts in the ballroom of the Waldorf-Astoria on the evenings of Dec. 15 and March 15. As on past occasions, a number of American compositions especially written for the club will be offered. The chorus numbers 150 voices this year.

The Rubinstein Club, William R. Chapman, conductor, begins its thirty-fourth season with a concert at the Waldorf-Astoria on the afternoon of Nov. 6, Rosa Raisa being the assisting artist. Other concerts are scheduled for Nov. 20, when Rosalie Miller and Harold Land will sing; the evenings of Dec. 14, March 1, April 9; the afternoons of Nov. 20, Jan. 15, Feb. 19, April 16. There are three artists' recitals, Nov. 6, Jan. 1 and March 19. Artists already engaged to appear include Mmes. Alda, Ponselle, Raisa, Miller, Squires and Messrs. Turin, Lury, Brandt and Leonard.

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CONSECRATION	Charles Fonteyn Manney	High, in F; medium, in E flat; low, in D flat	.50
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SONG OF THE OPEN	Frank LaForge	High, in F	.60
SONNY BOY	Pearl G. Curran	High, in D; medium, in B flat	.50
A SPRING FANCY	John H. Densmore	High, in E flat; medium, in C	.60
O TENDER EYES	Robert Carvel	High, in D flat; medium, in B	.50
THOU ART THE NIGHT WIND	Harvey B. Gaul	High, in F; low, in D	.40
THE TIME FOR MAKING SONGS HAS COME	James H. Rogers	High, in E flat; medium, in D	.60
VIKING SONG	S. Coleridge-Taylor	Medium, in F; low, in E flat	.60
VOX INVICTA	Mary Turner Salter	High, in C; medium, in A	.60
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Rosa Ponselle Accorded Soprano Rôle in New Verdi Revival

Gifted Young American Will Sing "Elizabeth" in "Don Carlos"—Modest Over Past Successes—Looks Forward to Essaying Lyric Parts—Says Stage Fright and the Metropolitan Go Together for Her—Tells of First Meeting With Caruso

By OSCAR THOMPSON

ROSA PONSELLE, the artist, was not at home.

I could not help overhearing a snatch of telephone conversation during which an inquiring stranger was told that the Metropolitan soprano was on tour.

But nothing was said about Miss Ponselle, the studious and serious young American woman, whom I found quite a distinct personage. And, besides, it was not Miss Ponselle who told the stranger that she was away, for she was seated in the music room of her Riverside Drive apartment, talking to me at the time. Not the technique of singing in opera was being discussed, but the problem of getting more heat, when the engineer, or whoever it was that presided over the furnace, had declared with finality that all the warmth was on that was going to be on that day.

"It's too bad," she remarked, when she heard of the telephone call, "that singers have to be pestered all day long with strangers. Some days I think the telephone never stops ringing."

Miss Ponselle is to sing with Martinelli in the revival of Verdi's "Don Carlos" this winter, adding the part of *Elizabeth*, in that opera, to her repertoire. The rôle is regarded as a very grateful one, and one altogether suitable to Miss Ponselle's exceptionally lovely voice. Word of her selection for it came through Mr. Bambo-schek of the Metropolitan.

Armed with this information I had hope of learning of the other new rôles Miss Ponselle is to sing this winter at the Metropolitan. But she told me she was pledged not to tell. They will be announced in due time, but for the present her lips are sealed.

And Her Hair Is Not Bobbed

I did learn, however, something that will interest feminine admirers of the singer, a few of whom already have had the secret from the soprano herself. This is that Miss Ponselle's hair is not bobbed, as is popularly supposed.

Here is her story of the hair:

"I found wearing a wig dreadfully uncomfortable at the time I was rehearsing for 'La Forza del Destino,' in which I made my debut two seasons ago at the Metropolitan. In the second act, you know, I assume boy's clothes and must appear to have cut my hair. In distress, I went to Mr. Gatti-Casazza and asked him if there was any way in which I could avoid wearing a wig. He told me that if I could give the appearance of cut hair in any other way, the wig would be unnecessary. I went home and worked for hours in front of a mirror, arranging my hair, first one way, then another, seeking the desired effect. Finally I hit upon an idea of my own that seemed to work out. I tried the arrangement at a rehearsal. It was given immediate approval. Not only did it meet my needs in this particular rôle, but my friends liked it so well that I adopted it for every day. Everyone seems to think my hair is bobbed, even though in 'La Juive,' for instance, it is worn down the back. I even have been asked how I managed to find a wig that looked so much like my own hair! On my concert tours I frequently have been urged to tell when and how I had the bobbing done."

Miss Ponselle, whom I found very modest as to her own unusual success, confessed to attacks of stage fright. "I am simply beset with nervousness every time I sing at the Metropolitan," she said. "Curiously enough, I was never nervous in the old days when I was in vaudeville with my sister. In fact, I was known as having an abundance of nerve. I guess it was a case of 'what



Rosa Ponselle, the Metropolitan Soprano, Away from the Stage Scenes with Which She Is Popularly Associated. At the Left Is a New Art Portrait by Lumiere. The Snapshot at the Right, Above, Shows Miss Ponselle with a Group of Children in Central Park; Below, the Soprano Is Shown Rehearsing with Her Accompanist, Romano Romani

you don't know won't hurt you.' I was fairly self-satisfied, not too critical of myself, and was having reasonable success. Then I began my studies with William Thorner. Perhaps I didn't fully realize my responsibilities at first. At any rate, I wasn't nervous in the studio. I wasn't even agitated the time Mr. Caruso and various other celebrities came to hear me sing—the audition that led to my engagement at the Metropolitan.

Nervousness Comes with Début

"But just before my debut things began to weigh upon me. I began to realize my own inexperience, my limitations and all that an artist must shoulder. The confidence Mr. Gatti-Casazza and the others had in me only increased this burden of responsibility. I really don't know how I got through that first performance. I was told I sang beautifully, but I had little personal knowledge of how things were going. I was so overstrung that everything was vague, confused and distant. I really think Mr. Gatti-Casazza was as nervous about me as I was about myself.

"It is not too much to say that I have had stage fright at every subsequent performance. I have been somewhat surprised to learn that I have sung well, for I have felt that I was not doing myself justice, in comparison with the impressions I have had of my singing at rehearsals or in working over my rôles at home. Once outside of New York on a concert tour my nervousness seems to leave me. But, for me, the Metropolitan and stage fright go together.

"Of course, I am not the only victim. There is some comfort for me in the fact that Mr. Caruso, who has been so very good to me, says that he, too, is plagued by nervousness. We are always together in the wings, when we are to sing. He will roll his eyes at me and say: 'I know I can't sing to-night, Rosa. I haven't any voice. I can't sing a note. This is terrible.' Then I will look at him and feel shaky all over. I will try my voice and ask him how it sounds. 'Oh, fine,' he will reply. You are all right. If I were in as good voice as you are I wouldn't worry.' Then he will go out on the stage and sing like a god."

I asked Miss Ponselle to tell of her first meeting with Caruso.

"It was at Mr. Thorner's, the time he invited the celebrities to hear me. As I understand it, the Metropolitan was in need of a dramatic soprano, and the word had gone around that Mr. Thorner had been teaching one he believed would have an operatic career. This led to the audition, and Mr. Caruso was among those who came.

"When he was introduced he surveyed

me and said, 'Well, you do look like me.' I shall always remember that remark. Then, after I had sung, he complimented me and said he thought I had a career ahead of me. I had no idea then that within six months I would make my debut, singing opposite him in 'La Forza del Destino.'"

Talk of her debut caused Miss Ponselle to disclose a photograph taken at the time she was preparing for her first appearance in opera. This, in turn, led to some discussion of that moot subject among singers—the "too, too solid flesh."

"By strict dieting, I removed some forty pounds before my operatic debut," she said. "I had been gaining too rapidly while in vaudeville. Lately, the dieting problem has been before me again. I have tried it on a modified scale, but have not felt it wise to apply dietary rules as strictly as I did before. There are risks the singer cannot afford to take.

"Of course, I would really like to be smaller than I am. I would like, for instance, to sing *Mimi*, but I fear I am rather large for the rôle."

I thought of some of the successful impersonators of *Mimi* in the past, and hastened to assure the young soprano that, in my opinion, she should not deny her ambition on any such score, commendable as it was for her to seek the parts she regarded as the most in keeping with her stature and her type. That Miss Ponselle is tall—taller than she appears in opera—was one of the personal discoveries of my visit.

Has Preference for Lyric Rôles

"I would rather sing lyric rôles than dramatic," she confessed, "at least for the present. I have plenty of time ahead of me for the dramatic parts. But I suppose the need is greatest in the dramatic, and I feel deeply the trust placed in me in giving me these rôles. I appreciate, also, the opportunity to sing rôles which have not been sung here in recent years by other artists.

"I am a young singer, still something of a newcomer, and it is perhaps best that I should not court too many comparisons with other artists popularly identified with certain rôles. Then, too, permitting me to sing parts with which other sopranos of the day are not particularly associated tends to associate these rôles with me, and I can give them all the personality I have. I want to make haste slowly. I want to be sure of each step as I go along. I want to grow, rather than be rushed into a too extensive repertoire. I would rather sing one rôle so that my work will seem thorough and correct, than twenty in an incomplete, unstudied and haphazard way."

It was at this juncture that Mimo entered. Mimo is teething. Mimo simply

had to have something to chew and tried everything in sight, including parts of Miss Ponselle's attire and my own. But Mimo is evidently a very lovable little bulldog, even if he did interfere with Miss Ponselle's playing of some of her recent phonograph recordings, which she undertook at my request. I could easily understand the wistfulness of her remark that when she returned from her concert tour (the one which, officially, she already had begun, but which actually would not start for another day), Mimo's ears and Mimo's tail wouldn't be the same. For Mimo is to undergo the surgical beautifying that is the fate of all bulldogs.

I asked Miss Ponselle whether she has aspirations to sing abroad.

"Oh, yes," she replied. "To think that I know nothing of Europe! But when I go over I want to stay quite a while. That is why I haven't joined the rush across when the Metropolitan season is over in the spring. The time is too short before the reopening of the season. I haven't quite decided how I will manage it, but some day I am going, and I intend to have a real time of it."

The soprano's sister, Carmela Ponselle, entered. She breezily explained that she was attending to various domestic duties, in the absence of the maid. "I, too, can sew," put in Rosa, "and I don't mind cooking, if I don't do it for too long at a stretch. But I'd rather play tennis. It helps in dieting, you know."

From Rosa I learned that her sister had accepted an engagement in a new revue, after three years of retirement from the stage, during which time she, too, has been studying.

Baklanoff Returning to America

PARIS, Oct. 1.—George Baklanoff, the Russian baritone of the Chicago Opera Company, is returning to America for the fourth consecutive season with that organization. He was literally besieged with offers upon his return to Europe last April, and was only able to have a four weeks' rest, which he spent on the shores of Brittany as the guest of Raoul Gunsbourg, the director of Monte Carlo. Mr. Baklanoff appeared in practically every country of Central Europe. He began his first swing in Basel, Switzerland, and continued to Freiburg, Vienna, Brunn, Pressbourg, Prague, Berlin, Stockholm, etc., returning in July to sing in Paris. On his second tour, which began in August and is to continue almost to the very day of his sailing for America, he will visit Tchecko-Slovakia, Germany, Austria, Hungary, Rumania, Sweden and probably Poland. He will arrive in America early in November.

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CHICAGO FACES BEST YEAR OF HER HISTORY

Overwhelming Volume of Operatic, Symphonic and Concert Events on Windy City's Calendar—Executive Director Johnson and Artistic Director Marinuzzi, of Chicago Opera Association, Will Produce Long List of New and Old Works—Forces Will Invade East After Ten-Week Season at Home—Symphony Will Present Great Number of Novelties—City Becomes Stronghold of Musical Managers—Local Impresarios to Introduce Legion of Famous Stars and Organizations—Clubs, Choruses and Schools Expect Unprecedented Musical Prosperity

Bureau of MUSICAL AMERICA
Railway Exchange Bldg.
Chicago, Oct. 10, 1920

CHICAGO has never faced a season of musical activity which offered so choice an artistic opportunity as the season now beginning. The advance announcements of impresarios and managerial bureaus are bright with names high in the artistic world, and the list of new works to be brought out in operatic, orchestral and choral literature surpasses the offerings of any previous season.

The reorganization of the Chicago Opera Association, which was necessitated by the death of Cleofonte Campanini, has effected a division of the artistic and business personnel, and made

ment, and augurs well for the success of this, the company's tenth season.

Joseph Hislop, a Scotch tenor, who is said to have made a sensational success in Covent Garden, is also among the newcomers, and Albert Paillard, from the Opéra Comique.

Rosina Storchio, one of the most interesting figures of the operatic stage, who created the title rôle of "Madama Butterfly" for Puccini in 1904 at La Scala, will make her American début in January in this rôle.

Much is expected from Dorothy Francis, an American soprano; Olga Carrara, Elsa Diemer, Marcelle Goudard, Maria Santillan and Ganna Walska, sopranos. Five new mezzos and contraltos will be introduced to the Chicago operatic public: Gabriella Besanzoni, Philene Falco, Rose Lutiger Gannon, Frances Paperte and Carmen Pascova.

The baritone section, already surprisingly strong, is enriched by the addition of Sallustro Civali, a newcomer from South America. Carl Bitterl and Luigi Dentale are added to the company's list of basses.

Chicago's enthusiasm for its favorites will be given ample opportunity for display, for the headliners of last season are all on the roster again this year. Amelita Galli-Curci, Yvonne Gall, Mary Garden, Florence Macbeth, Rosa Raisa and Margery Maxwell, sopranos; Cyrene Van Gordon, contralto; Alessandro Bonci, Edward Johnson, Forrest Lamont, Jose Mojica, Lodovico Oliviero and Tito Schipa, tenors; Georges Baklanoff, Desire De-frere, Hector Dufranne, Carlo Galeffi, Giacomo Rimini and Titta Ruffo, baritones; Edouard Cotreuil, Virgilio Laz-zari, Constantin Nicolay and Vittorio Trevisan, basses; these are names familiar to Chicago and favorites with the music-lovers.

Several World Premieres

Several novelties will be produced. "Jacquerie," by Gino Marinuzzi, artistic manager of the Chicago Opera Company, was scheduled for production last year. It has been produced in Rome and Buenos Aires, and will be given its American premiere under the composer's direction early in the present season.

"Love of the Three Oranges," by Serge Prokofieff, will be given its world premiere. Although written in Russian, it will be produced here in the French language.

Leoncavallo's "Edipo Re," which is the last work of that composer, will be given its world premiere with Titta Ruffo in the title rôle.

Camille Erlanger's "Aphrodite," long promised to Chicago, will be produced later in the season, with Mary Garden in the title rôle. It has been sung only twice in America—in New York and Boston last year, when Mary Garden achieved one of her greatest triumphs.

For the first time since our declaration of war with Germany, Wagner will be represented in the repertoire of the company. "Lohengrin," "Tristan" and "The Valkyrie" will be sung in English.

"Lakmé," "Salome" and "Tales of Hoffman" are the revivals in the French group. The Italian operas revived will be "Orfeo," "La Favorita," "Jewels of the Madonna," and "Andrea Chenier."

The regular repertoire will be selected from "Faust," "Manon," "Carmen," "Thais," "Romeo and Juliet," "Le Chemineau," "Monna Vanna," "Cleopâtre," "Barber of Seville," "Tosca," "Il Trovatore," "La Sonnambula," "Falstaff," "Rigoletto," "La Gioconda," "Cavalleria Rusticana," "Madama Butterfly," "Linda di Chamounix," "Don Pasquale," "Aida," "The Masked Ball," "L'Amore dei Tre Re," "L'Elisir d'Amore," "I Pagliacci," "La Bohème" and Puccini's Trittico: "Il Tabarro," "Suor Angelica" and "Gianni Schicchi."



Photo by Courtesy World Motion Picture Co., New York
Herbert M. Johnson, Executive Director of the Chicago Opera Association, Snapped in Conference with Alexander Smellens, One of the Conductors of the Opera Company, in an Improvised Office on the Pier Immediately upon His Recent Arrival from Europe.

Gino Marinuzzi will continue to be principal conductor. For the Italian operas there will be another conductor, Pietro Cimini, well known in Italy and Russia. Henri Morin, selected by the Minister of Fine Arts in France, will conduct the French operas.

The opera is now on its regular pre-season tour, carrying the message of art throughout the Middle West. At the close of its season it will carry the entire company to New York, Boston and Philadel-

It is thirty years since Theodore Thomas came to Chicago and founded his truly magnificent orchestra, now known as the Chicago Symphony Orchestra. The continued existence and prosperity of the Chicago Symphony is the best answer to all charges of musical indifference made against Chicago by thoughtless critics.

Chicago's orchestra has been a welding factor for the civic pride of the city. It has done less touring probably than any other of the great orchestras, and this year, with the exception of the eastern tour to New York, Boston, Philadelphia and Washington, will travel only to nearby towns which are easily reached by electric lines.

Inside of the city it will continue to co-operate with the Civic Music Association, with the Student Orchestra and other bodies to improve the musical taste and standard of the city.

In addition to its concerts in its own home at Orchestra Hall, the orchestra will give eight concerts during the season at the University of Chicago, ten in Milwaukee and three in Aurora.

Frederick Stock, who rose from the ranks of the orchestra, has been its conductor for nearly fourteen years. Under his personal magnetism and the splendid musical instinct and genius of the man the Chicago Symphony is now one of the greatest musical organizations in the whole world, as well as the biggest cultural factor in the life of the city.

Mr. Stock has collected many new works during his European trip this summer, which he will produce here this season. Living composers who will be represented on his programs by new works this season are Gustave Holst, Vaughn Williams, Gustave Holbrook, Cyril Scott, Frederick Delius, Eugene Goossens and Arnold Bax.

The most important of the novelties is "The Planets," by Gustave Holst. This is in seven parts, allowing an orchestral sweep which is stimulating to the imagination.

"And the orchestra is going to play it splendidly," Mr. Stock promises, "in spite of the difficulties of the music."

Holbrook's "The Children of Don" will be performed in one of the Children's Concerts, which will be a feature of the season again this year. Arnold Bax's symphonic poem, "The Garden of Fand," will be given its first performance at the third pair of concerts.

The soloists engaged for this season are:

Benno Moiseiwitsch, Harold Bauer, Fannie



© Moffett, Chicago
Gino Marinuzzi, Italian Composer-Conductor, Artistic Director of the Chicago Opera Association.

phia. The Chicago season will last ten weeks.

The ballet, one of the features wherein the Chicago company excels, will again enjoy a prominent part in the season's activities. It will continue under the direction of Andreas Pavley and Serge Oukrainsky. All summer the Pavley-Oukrainsky school of ninety pupils has been training and practising near South Haven, on the shore of Lake Michigan. This splendid organization is now on tour, playing to immense audiences, under the management of Wendell Heighton. The Pavley-Oukrainsky ballet belongs peculiarly to Chicago, and has made Chicago a cultural center for classic and Russian dancing.



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for better opera and a more practical selection.

Herbert M. Johnson is executive director, with the final deciding voice also in the artistic direction of the company's policy. Gino Marinuzzi, the young composer and conductor, whose handling of the orchestra last season made him immensely popular with the opera-lovers of Chicago, is artistic manager.

The return of Lucien Muratore, the idolized French tenor, who was for several years, until he left the company two seasons ago, the favorite male singer in the company, is the most important announcement so far made by the manage-

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American Début

New York Recital
Carnegie Hall
November 10th

Coenraad v. Bos
at the Piano



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PERCY GRAINGER

PIANIST—COMPOSER



Photo by Morae

Soloist,
Maine Festivals

(Portland
and Bangor)
1920

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Middle West.

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December 7th.

Tour: Havana, Cuba
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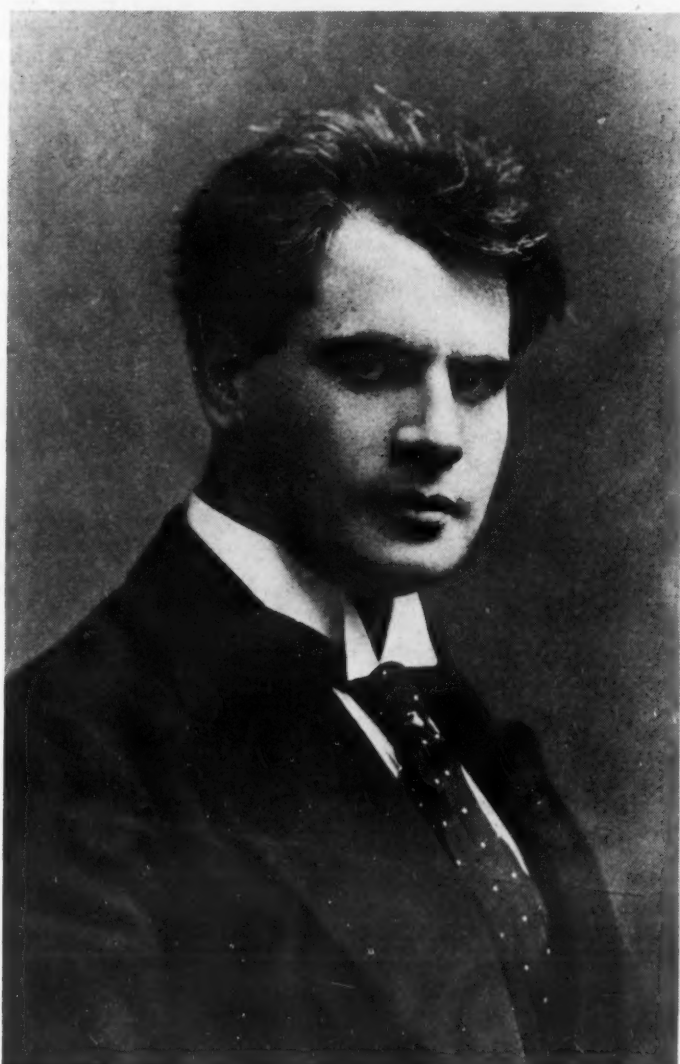
JOSEPH SCHWARZ

THE RUSSIAN BARITONE

American Début

New York Recital
Carnegie Hall
January 3rd

Coenraad v. Bos at
the Piano



STEINWAY PIANO

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JOAN MANEN

THE SPANISH VIOLINIST

American Début

New York Recital
Carnegie Hall

November 16th



KNABE PIANO

GERVASE ELWES

THE ENGLISH TENOR

New York Recital
Aeolian Hall

(Date to Be
Announced)

Tour of Canada

Beginning in
Toronto,
Dec. 6th



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The London String Quartet

James Levey, *First Violin*
Thomas W. Petre, *Second Violin*

H. Waldo Warner, *Viola*
C. Warwick Evans, *Violoncello*



Returning to America After Their Triumph This Fall in
Fall 1921

LAURENCE LEONARD

THE ENGLISH BARITONE

New York Recital
Carnegie Hall
October 22nd

Coenraad v. Bos at
the Piano

Tour of
California

Oct. 27th—
Nov. 15th



Photo by Morae

STEINWAY PIANO

ANTONIA SAWYER, Inc.
AEOLIAN HALL : NEW YORK
PRESENTS SEASON 1920-1921

MARIE LOUISE WAGNER

SOPRANO

New York
 Recital

Aeolian Hall

(Date to Be
 Announced)



Photo by Morse

STEINWAY PIANO

AMY NEILL

THE AMERICAN VIOLINIST

New York
 Recital

Carnegie Hall
 October 14th

Isaac Van Grove
 at the Piano



Photo by Morse

STEINWAY PIANO

HAROLD LAND

BARITONE

Soloist,
 Maine Festivals
 (Portland
 and Bangor)
 1920

Rubinstein Club
 New York
 November 20

New York
 Lyric Club
 January 10



Recital
 Festival
 Oratorio



STEINWAY PIANO

**GEORGE
 BRANT**

TENOR



Oratorio and
 Recital



Photo by Morse

**MYRTLE
 LEONARD**

CONTRALTO



Oratorio and
 Recital



CHICAGO, ILL.

[Continued from page 43]

Bloomfield Zeisler, John Powell, Alfred Cortot, Arthur Shattuck, Carol Robinson, Guy Maier and Lee Pattison, pianists; Efrem Zimbalist, Albert Spalding, Sasha Culbertson and Isolde Menges, violinists; Hulda Lashanska, Claire Dux, Edward Johnson, Louise Homer, Margaret Matzenauer and Lambert Murphy, vocalists.

The season is of twenty-eight weeks' duration, beginning Oct. 15. The orchestra will tour the East, according to present arrangements, playing concerts in Boston, Jan. 24; New York, Jan. 25; Philadelphia, Jan. 26, and Washington, Jan. 27.

The Orchestral Association possesses its own concert auditorium, Orchestra Hall, which is an endowment well worth while. Since Orchestra Hall was erected the orchestra has not been obliged to ask financial help from any source for deficits.

Wessels and Voegeli's List

Wessels and Voegeli, managers of the Chicago Symphony Orchestra, for years have brought the very best musical stars who have touched the shores of the United States to Chicago.

This year again they offer a selection of great names. They have on their list of Orchestra Hall concerts Edward Johnson, tenor of the Chicago Opera Company; Nina Tarasova, Sophie Braslau, Hulda Lashanska, Merle Alcock, Lambert Murphy, Benno Moiseiwitsch and Efrem Zimbalist.

The Chicago Opera forces will also give some concerts in the Auditorium Theater. The first of its concerts is this month, with Tom Burke, Irish tenor.

Caruso Heads the Neumann List

F. Wight Neumann, who for thirty-four years has been diligent in the pursuit of the best musical talent, opened his thirty-fifth season as impresario in Chicago with a concert by Caruso in the Medinah Temple, Oct. 3.

Mr. Neumann's list of artists for this season is particularly rich. Chicago now has so many music-lovers that Mr. Neumann sometimes juggles three or four well-patronized concerts in a single Sunday afternoon, utilizing the downtown theaters, the Auditorium (home of Chicago opera) and Kimball Hall.

His artistic offering this season includes:

Geraldine Farrar, Mae Norton and Helene Kanders, sopranos; Vittorio Arimondi, basso; Fritz Kreisler, Joseph Stopak, Otto Meyer, Fritz Renk, Stella Roberts, Isolde Menges, Herbert Butler, Jacques Thibaud, violinists; Pablo Casals, 'cellist; and the following pianists: Allen Spencer, Leopold Godowsky, Hazel Harrison, Ossip Gabrilowitsch, Harold Bauer, Carol Robinson, Mae Doelling, Cecile de Horvath, Sergei Rachmaninoff, Arthur Frazer, Leo Ornstein, Jan Chlapusko, Carolyn Willard, Merwin Howe, Marie Ruemmell, Rudolph Ganz, Marie Meyer Ten Broeck, Blanche Goode, Theodore Troendle, Viola Cole-Audet, Silvio Scionti, Guilomar Novaes, Anita Tenold, Josef Lhévinne, Percy Grainger, Henriot Levy, Bessie Bird Kaplan, Ignatz Friedman, Clarence Eidam, Cleveland Bohnet.

The Emmanuel Choir of LaGrange, William Ripley Dorr, director (male chorus), will make its first public appearance, Sunday afternoon, Feb. 6, under Mr. Neumann's local management.

Miss Kinsolving's Bookings

Rachel Busey Kinsolving, who for several years has given a series of splendid concerts, has engaged an impressive list of artists for the present season. The

Kinsolving Musical Mornings have been one of the most enjoyable musical fea-



tures in the past, and promise to continue the high standard this impresario has set heretofore. The Kinsolving Musical Mornings will be held in the Crystal ballroom of the Blackstone Hotel, as heretofore.

Frances Alda, soprano, and Clarence Whitehill, baritone, will open the series of musical mornings Nov. 9. They will be followed by Olga Samaroff, pianist, and George Meader, tenor, Nov. 23; Serge Prokofieff, pianist, and Merle Alcock, contralto, Dec. 7; Albert Spalding, violinist, and Arthur Hackett, tenor, Dec. 28; Hulda Lashanska, soprano, and Hans Kindler, 'cellist, Jan. 11.

Miss Kinsolving is also bringing a number of other attractions to Chicago. With her fondness for the fine musicianship of the English, she has engaged Cyril Scott for his first Chicago appearance early in December, and is bringing the London String Quartet to the Blackstone Theater, Nov. 14, for its first and only Chicago appearance. She has scheduled also a series of three Flonzaley Quartet recitals for Nov. 28, Jan. 11 and Jan. 30; Alfred Cortot, pianist, Jan. 16; New York Chamber Music Society, Feb. 27. Miss Kinsolving is also managing the fall concert of the North End Women's Club, which is to take place at the

Auditorium, Oct. 31, when Mary Garden and Charles Hackett will appear as soloists.

Detroiters' Season Begins

The Central Concert Company, which began the presentation of excellent musical attractions three years ago in De-

"The Pilgrim's Progress" is new to Chicago, having been given only twice in the United States, once in Cincinnati, and again in New York. Rehearsals of the club began in September with Harrison Wild at the conductor's stand and Edgar Nelson at the piano. There will be a steady stream of sub-rehearsals, besides



GUIDING SPIRITS OF CHICAGO'S MUSICAL ACTIVITIES

No. 1—Herbert E. Hyde, Director Musical Art and Civic Music Association. No. 2—Carl D. Kinsey, Vice-President and General Manager of the Chicago Musical College, and Concert Manager. No. 3—Mrs. Maude N. Rea, Treasurer and Business Manager Apollo Musical Club. No. 4—F. Wight Neumann, Concert Manager.

troit, gave its first Chicago concert of the season in Orchestra Hall, Oct. 4, with Renato Zanelli, Carolina Lazzari and Grace Wagner as soloists. This company, of which Frank B. Walker is head, will also present the following artists in its Orchestra Hall series:

Rosa Ponselle, Anna Case, Frances Alda and Frieda Hempel, sopranos; Carmela Ponselle, contralto; Riccardo Stracciari, baritone; Giovanni Martinelli, Nicola Zerola and Charles Hackett, tenors; August Rodeman, flutist; Conrad Bos and Mischa Levitzki, pianists; and Toscha Seidel and Sascha Jacobsen, violinists.

This month also Louis Graveure, the baritone, and Georgette La Motte, child pianist, are appearing in Orchestra Hall under the management of W. H. C. Burnett, and Jan Kubelik, violinist, is appearing under the local management of Louis Seidman.

The Apollo Calendar

The Apollo Musical Club, now in its forty-fifth year, is the ranking choral society of Chicago, dating back to the days when a loyal band of devoted lovers of music worked to bring this city to an appreciation of the best in music, and Theodore Thomas was giving his orchestral concerts in the Auditorium, before Orchestra Hall was more than a remote dream.

The Apollo Club is beginning its new season in unusually good condition. The enrollment is larger than for several years, numbering more than 300 male and female voices, for it is a mixed ensemble. Many fine new voices have been added, and an enthusiastic spirit pervades the rehearsals. Harrison M. Wild is conductor.

The season's repertory will consist of four concerts:

"The Music Makers" (Elgar) and "New Earth" (Hadley), November 18, the soloists being Olive June Lacey, Mina Hager, James Haupt and John Sheehy; No. 2, "The Messiah" (one performance), Dec. 26, soloists being Elsa Harthan Arendt, Ethel Jones, Frederick Gunster and Fred Patton; No. 3, Bach's "Mass in B Minor," Feb. 14, the soloists being Orpha Kendall Holzman, May Welch, Arthur Boardman and Charles Tittmann; and No. 4, "Pilgrim's Progress" (Kelley), April 18, the soloists being Mae Graves Atkins, Ethel Benedict, Arthur Kraft, Eugene Dressler, Theodore Harrison, Walter Boydston and Herbert Gould.

the weekly rehearsals, throughout the season, to cover the ground thoroughly. Maude N. Rea is treasurer and business manager.

Other Important Clubs

The Chicago Mendelssohn Club, dating back more than a quarter century, will give its usual series of three concerts in Orchestra Hall, Harrison M. Wild conducting. The programs are made up of splendid examples of choral compositions for male choirs.

The soloists will be Paul Althouse, Rosalie Miller and Louis Graveure. Besides the regular season, there will be a number of concerts in and out of the city. Galvin Lampert will be the pianist and Allen Bogen organist. Mrs. Maude N. Rae is also business manager of this society.

The Chicago Woman's Chorus, which made its initial bow to the public last year, was so successful that it has scheduled three concerts for the present season. These will be sung in Kimball Hall, to take advantage of the fine organ installed there. The membership of the chorus is limited to seventy-two, and includes some of the best choristers in Chicago. Harrison M. Wild is conductor, Miriam Jone pianist and Alice R. Deal organist.

The musical bodies organized in the various mercantile houses are a very important part of Chicago's musical life. Among these are the Marshall Field & Company Choral Society, E. B. Elmore, secretary; the Glee Club of the Chamber of Commerce, the Edison Symphony Orchestra, the Swift & Company Male Chorus, the Carson, Pirie, Scott & Company Choral Society.

Foremost among these is the Edison Symphony Orchestra, made up of ninety instrumentalists, employees of the Commonwealth Edison Company. Morgan L. Eastman, the enthusiastic conductor, has built up an artistic ensemble of which this industrial city may well be proud.

Eight popular concerts will be played this season in Orchestra Hall, the last one being May 5. The annual concert will be given in Medinah Temple, for its audi-

[Continued on page 50]

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*The
American
Soprano*

ANNA FITZIU

¶ As Guest artist with the San Carlo Opera Company at the Manhattan Opera House, New York, in September and October, Miss Fitziu won ovations as "Mimi" in "Bohème," "Elsa" in "Lohengrin," "Nedda" in "Pagliacci."

¶ Engaged for winter season, January, 1921, with the Bracale Opera Company (Havana).

¶ Among her Concert Engagements for October, November and December are:

October

- 18—Utica, N. Y.
- 19—Cleveland, Ohio
- 24—New York City (Lexington Theatre)
- 30—Milwaukee, Wis.

November

- 2—Racine, Wis.
- 9—Detroit, Mich. (Joint Recital with Titta Ruffo)
- 15—Kansas City, Mo.
- 20—Denver, Colo.
- 28 (Matinee)—New York City (Hippodrome)—with United States Marine Band
- 29—Dayton, Ohio

December

- 3—Brooklyn, N. Y.
 - 4—New York City (Mozart Society)
 - 7—Brooklyn, N. Y. (Second appearance)
 - 14—Cleveland, Ohio (Second appearance)
 - 19—New York City (Madison Square Garden)
 - 30—St. Paul, Minn.
 - 31—Minneapolis, Minn.
- } SOLOIST WITH MINNEAPOLIS
SYMPHONY ORCHESTRA

Management: R. E. JOHNSTON, 1451 Broadway, New York

CHICAGO, ILL.

(Continued from page 47)

torium, seating more than 5000 persons, is the only one in the city that can hold the audiences that come to this event every year. It has been the custom, in previous years, to give the concert twice, on two successive evenings, in Orchestra Hall. W. R. White is secretary of the orchestra, W. L. Abbott is manager and G. M. Armbrust treasurer.

The Marshall Field & Company Choral Society, under the efficient leadership of Thomas A. Pape, the conductor, will sing both "The Messiah" and "Elijah" this season. Handel's oratorio will be sung Dec. 29, the soloists being Ethel Benedict, Mrs. F. G. Downing, John B. Miller and Herbert Gould. The soloists for "Eli-



Ora Lightner Frost, Concert Manager.

jah," April 13, will be Mrs. M. G. Atkins, Mrs. F. G. Downing, Arthur Kraft and Arthur Middleton.

The Carson, Pirie, Scott & Company Choral Society, under D. A. Clippinger's artistic baton, will sing Spohr's "Last Judgment" for its first concert.

The Swift & Company Male Chorus, also directed by D. A. Clippinger, will give a number of concerts of standard compositions for male voices.

Most of the choral bodies connected with the large mercantile houses are supported by the firms. Suitable practice rooms and luncheons for the singers and players are provided. Many public concerts are presented during the season, often assisted by the Chicago Symphony Orchestra.

The Chicago Madrigal Club, now about twenty years old, will give its regular season of subscription concerts. The first concert will consist entirely of madrigal settings of the old writers of poems and Shakespeare, and the Bard of Avon's songs will be sung as perhaps he used to hear them sung.

The Madrigal Club, directed by D. A. Clippinger, has a field entirely its own, singing to a select audience of discriminating music-lovers. Its work has been performed so well, for this select audience, that it is now established as one of the best-loved institutions in the city's musical life. It is a mixed chorus.

A yearly prize of \$100 has been offered for many years by the W. W. Kimball Piano Company for the best madrigal set to texts provided by the club. The winning madrigal is always sung at the club's second concert of the year.

The Paulist Choristers, founded by Father William J. Finn, and now conducted by Leroy T. Wetzel, will give some programs of ecclesiastical music and part songs. This splendid aggregation, with its clear, sweet boy voices, is always sure of ready acclaim and welcome for its concerts.

The Musical Arts Society, founded several years ago under Frederick Stock's direction, is a chorus of thirty voices, all being professional singers, and trained and developed to sing works beyond the reach of the average large musical body. It gives only two concerts a year of high-class polyphonic music. Herbert E. Hyde is conductor.

The Swedish Choral Club, Edgar A. Nelson, conductor, and the Haydn Choral Society, H. W. Owen, conductor, are other important singing bodies in the city's musical endowment.

A Managerial Center

Chicago is becoming more and more of a center for managers of artists. Mrs. Ora Lightner Frost maintains her headquarters here, with several artists under her management. Among them is Georgette La Motte, the child piano prodigy.

Louise Quealy, another manager who finds Chicago a good place in which to maintain headquarters, has under her management Ethel Jones, soprano, and others. Harry and Arthur Culbertson, New York managers, also maintain a Chicago office.

The composers resident in Chicago have reflected glory on the city and attained the laurels of fame by the high quality of their original work. Among these, to mention a few out of many, are Felix Borowski, John Alden Carpenter, Eric Delamarter, Leo Sowerby and Rossetter G. Cole.

Isaac Van Grove, pianist and accompanist, has accompanied many of the great stars in the musical firmament and is now on tour with Mary Garden. It is rumored that he will be one of the assistant conductors of the Chicago Opera Association this year.

Edgar Nelson is also one of the great accompanists of the day.

Civic Music

Discussion of Chicago's musical prospectus would be far from complete without reference to the Civic Music Association and its student orchestra. This association took a revolutionary step last year in the organization of an orchestral school, for which it joined hands with the Chicago Orchestral Association.

The training of students proceeds under the direction of Frederick Stock, Eric Delamarter being assistant director. Instead of untrained, haphazard organizations, the orchestral school proposes to train orchestral musicians and carry the message of good music throughout the city's life. The city, in a few years, will no longer have to depend on Europe for her orchestral music, for the major and minor orchestras can both be supplied from the city's own residents.

The students' orchestra, composed of more than sixty young players, rehearsed for two months last spring under Frederick Stock's leadership, and, after the first difficulty of finding a bassoon player was overcome by developing one, the organization gave a concert in Orchestral Hall that won the plaudits of both audi-



Frederick J. Wessels, Manager of the Chicago Symphony and Other Musical Enterprises.

ence and critics, those rare birds who are prone to criticize whenever music of the people, for the people and from the people is the theme.

Chamber Music Evenings, under the direction of Fritz Renk, will be an innovation this season, designed to satisfy a want for this refined type of music. The series will begin Nov. 3 and will consist of quartets, solos and trios, the programs being chosen from the lighter works of the big composers. The assisting artists will be Alexander Sebald, viola; Richard Wasserman, violin; Cerny, cello; Miss Wood, pianiste, and Herbert Peters, accompanist.

Fine Musical Institutions

The musical opportunities for the student are splendid in Chicago. Besides the Chicago Musical College, the American Conservatory of Music and the Chicago Conservatory, there are many specialized

schools and fine conservatories supplying the needs of the rising musical generation.

The Chicago Hebrew Institute is striving to develop the musical feeling of the city, with branches in various parts. It is opening its twelfth season of Sunday afternoon symphony orchestra concerts. The Institute has a band of fifty pieces, a mixed orchestra of seventy, the Orpheus Club (an organization of about fifty, each playing a musical instrument and giving concerts from time to time), and a mixed chorus. Friday evening entertainments are given on the Municipal Pier during the summer months.

The Chicago Band is a potent factor in developing the musical instincts of the



Frederick Stock, Conductor Chicago Symphony

community. Concerts are given free in the different communities, under the able leadership of William Weil. The band is supported by subscription.

There is a distinct musical appreciation in the different men's clubs. The Illinois Athletic Club plans to give a series of musical programs on Sunday evenings again this year, of high artistic worth. Musicales with prominent artists will also be given this year at the South Shore Country Club and the Chicago Athletic Association.

There are also regular Sunday afternoon orchestral concerts in the North Side Turner Hall by Martin Ballman's orchestra, which has been playing there for twenty years: at the Chicago Hebrew Institute under Alexander Zukovsky; at Fullerton Hall, Chicago Art Institute, under George Dasch; and at Sinai Social Center.

Opera at Ravinia

Chicago is fortunate among cities in having near at hand such a glorious musical opportunity as is Ravinia Park. Lying north of Chicago on the shore of Lake Michigan, reached by rapid trains on both the interurban electric and steam railroad lines, this garden spot has been made the seat of an experiment in outdoor summer opera of the first class, which is yielding richer artistic returns each year to the community.

The Ravinia Company is largely the creation of Louis Eckstein, president of the Ravinia Company. Each summer he brings to Ravinia Park a gathering of about twenty stars from the Metropolitan and Chicago Opera companies and other organizations.

The superb performances of last summer, when opera was produced in the open-air theater of as high a type as can be heard in any metropolis, will be up to the same high artistic standard next summer, Mr. Eckstein promises. The Chicago Symphony Orchestra, under the leadership of Richard Hageman and Genaro Papi of the Metropolitan Opera Company, will be at the park again, and a galaxy of stars of the first magnitude is promised.

Last summer the cast of principals included Florence Easton, Edith Mason, Consuelo Escobar and Margery Maxwell, sopranos; Alice Gentle, Mary Kent and Anna Correnti, contraltos; Charles Hackett, Morgan Kingston, Pilade Sinagra and Giordano Paltrinieri, tenors; Antonio Scotti, Renato Zanelli, Millo Picco, Graham Marr and Louis D'Angelo, baritones; Leon Rothier and Paolo Ananian, basses.

Henry Kitchell Webster, the novelist, has just written a novel revolving about the musical life of Ravinia Park. In this novel, "Mary Wollaston," Webster is the first fiction writer to take the cultural forces of Chicago seriously. He has done for Chicago's artistic life, in its most cultural aspect, Ravinia Park, what Upton Sinclair did for the shambles of the stockyards; what Frank Norris did for the mad excitement of the Stock Exchange, and what Theodore Dreiser has done for the grimy West Side. Mary Wollaston's mother is a soprano, who sings at Ravinia Park, and the movement of the story revolves about the interesting episodes of Chicago's "Bayreuth."

The North Shore Festival

The Chicago North Shore Music Festival, held in the splendid Patten Gymnasium on the grounds of Northwestern University at Evanston, will comprise six concerts this season instead of five as heretofore. The first concert will be given by the New York Philharmonic Orchestra, under Josef Stransky. The remaining five will be given by the Chicago Symphony, under Frederick Stock.

Two choral works will be given by a festival chorus of 600 voices, a children's chorus of 1500, and a high school chorus of 300, conducted by Frederick Stock. Several new works will be produced and a number of eminent soloists will take part. The thirteenth festival, under Carl D. Kinsey's management, will take place May 24, 26, 27, 28 and 30, 1921, the children's program being given on an afternoon.

F. A. Morgan's Offerings

Frank A. Morgan is bringing the Minneapolis Symphony to Chicago for two concerts in Orchestra Hall. Augusta Cottlow, pianist, who will be soloist for



Eric De Lamar, Assistant Conductor of the Chicago Symphony.

one concert, and Myrna Sharlow, soprano, for the other.

Other concerts scheduled by Mr. Morgan include the Chicago Mendelssohn Club appearance at Orchestra Hall; Francesca Zarad; Margery Maxwell, of the Chicago Opera Company; Ernest Davis, Helena Marsh, of the Metropolitan Opera Company; Tom McGranahan; Vera Poppe, cellist; Isadore Berger, violinist; and Alberto Salzi, harpist.

FARNSWORTH WRIGHT.

Florence Macbeth to Open Concert Series at Madison Square Garden

Florence Macbeth, who is at present touring the Northwestern States and western Canada, has been engaged for the opening concert of the Star Series in Madison Square Garden on Sunday, Oct. 31. Jose Mardones of the Metropolitan, along with Nahan Franko's popular orchestra, will make up the program. The concert series is being arranged by Julius Hoppe, who, with Tex Rickard, the well known boxing promoter and lessee of the Garden, has secured some of the best artists on the concert stage of the present day.

Boston's Calendar Reveals "Hub" as Mighty Musical Power

Symphony Still Reigns Supreme, With Fine Ensemble Under Monteux Bâton—Demand for Subscriptions Greatest In History—New Orchestra Will not Conflict with Established Forces, But Will Seek to Reach Masses—Philharmonic Choir, City's Newest Singing Society, Has Ambitious Projects—Managers Newman, Luce, Mrs. Chase, Handley and McIsaac and Aaron Richmond, Will Bring Leading Artists—Clubs and Schools Flourish as Never Before

By CHARLES REPPER
Manager of "Musical America's" Boston Office

BOSTON, Oct. 12.—As a Boston musical season without the Boston Symphony Orchestra would be like the play of "Hamlet" with Hamlet missing, the orchestra's plans naturally head any account of the city's musical activities. There will be the usual twenty-four Friday afternoon and twenty-four Saturday evening concerts in Boston, the Cambridge series and the sixty-odd concerts in the various cities which the orchestra visits on its several tours. In addition to the regular schedule, which also includes two pension fund concerts, it is planned to continue the experiment of last season by giving a number of concerts for young people in which school children will have the opportunity of hearing the full orchestra under Mr. Monteux, at prices within their means and in programs designed for their estimated understanding. Some special concerts on a large scale, probably with chorus, are also being considered, for it is known that Mr. Monteux would like to give the Ninth Symphony, Berlioz's "Damnation of Faust," and similar works.

Soloists for twelve of the twenty-four pairs of concerts are announced and more will follow. The present list contains seven pianists, two of them (Guy Maier and Lee Pattison) appearing together in a work for two pianos and orchestra. The other pianists are Harold Bauer, Percy Grainger, Mischa Levitzki, Benno Moiseiwitsch and Arthur Rubinstein. The singers are Helen Stanley, Reinald Werrenrath, Hulda Lashanska and Alice Nielsen; the violinists, Isolde Menges and Jacques Thibaud.

Mr. Monteux, who has never been excelled in Boston as a maker of interesting and catholic programs, has an alluring list of works new to Boston which it is to be hoped may all be included in the 24 programs. Contemporary English, Italian, Spanish, French, Russian and American composers will all be represented. Modern English music is little known in Boston, so there will (or should be) great interest in the first performance here of Vaughan Williams' "London Symphony," Bantock's symphony, "The Hebrides," and pieces by Arnold Bax and John Ireland. Scores by four of the "new" Italians, Respighi, di Sabata, Malipiero and Casella, and by the Spaniard, de Falla, are on the desk in the conductor's study, where may also be found unfamiliar works by the Frenchmen—Milhaud, Roger-Ducasse, Pierné, Debussy, d'Indy, Saint-Saëns and Franck. Russia will contribute an "Epic Poem" by Vassilenko, a symphony by Kallinnikoff, a suite from "Petrouchka" by Stravinsky, and the overture to Rimsky-Korsakoff's "A May Night," together with selections from the same composer's opera, "The Tale of the Tsar Saltan."

America will be well able to hold her own with the world's music if she is represented, as Mr. Monteux intends, by John Alden Carpenter, Charles Griffes and Charles Martin Loeffler. First performances are also promised of a new tone poem by Edward Burlingame Hill, and of a concerto for piano and orchestra by Arthur Shepherd, the Boston composer and conductor who has just gone to Cleveland to be assistant conductor of that city's orchestra.

Lest the conservatives fear their beloved classics will be overlooked, it should be added that the programs are to contain two symphonies of Beethoven as well as several of his shorter pieces and

those of Bach and Mozart, symphonies by Schubert, Schumann and Brahms; and of course the too limited number of excerpts permitted from Wagner. It is possible that Richard Strauss may come to the surface again; the "Rosenkavalier" waltzes have already been played at the Pops without producing riots.

Visiting Orchestras

According to present plans, more orchestras from other cities will visit Boston this season than have come here in many a year. Possibly they have stayed away because Boston's satisfaction with her own orchestra has hitherto taken the provincial form of a lack of interest in the playing of all other organizations; but it is to be hoped that healthy curiosity will re-assert itself this season, as well it should at the prospect of hearing La Scala Orchestra, led by no less a person than Toscanini, and also the other noted American orchestras from Chicago, Cleveland, and, if rumor is correct, from Philadelphia.

A New Orchestra in Boston

A symphony orchestra of union players has been formed in Boston, according to an announcement recently made by a committee which includes Chairman O'Dell, Joseph Bedard, treasurer, and Thomas H. Finigan, secretary. The or-

SPOKES IN THE MUSICAL HUB

Boston Symphony Orchestra
Oratorio and choral societies
Symphony "Pop" concerts
Ten local managers
Orchestra concerts for young people
No opera in sight yet
Sunday afternoon concerts

Piano recitals
Russian dancers
Organ recitals
Song recitals
Philip Hale
Encore hounds
Chamber music
Teachers (large assortment)
Ink-slinging press agents
Violin recitals
Enthusiastic audiences

Moderately enthusiastic audiences
Unenthusiastic audiences (Mum's the word!)

Superfluous intermissions in short programs
Independent Order of Dead-heads
Community singing
Art Museum concerts
Lack of punctuality in beginning recitals

Settlement music schools
Expurgated press notices
Asthmatic hand-organ recitals
Several music clubs
Oh you pupils recitals!
Nough!

chestra, which is called "The People's Symphony Orchestra," intends to give a series of twenty concerts in Convention Hall, the first one to take place on Sunday afternoon, Oct. 31. No permanent conductor is announced, but Emil Mollenhauer has accepted the invitation to lead the opening concert.

At the time of the strike in the Boston Symphony Orchestra, last season, there was much talk of forming a new orchestra within the union, but although two concerts were given late in the spring by a hastily assembled orchestra, the season closed with no definite outcome. Now, however, the committee states par-



Photo by Garo Studio, Boston
Pierre Monteux, Conductor of the Boston Symphony Orchestra

ticularly that the People's Symphony Orchestra has not been formed to antagonize the Boston Symphony, and that the management desires no friction with the latter organization. The aims of the new orchestra are defined as educational—the prices of admission will be twenty-five and fifty cents, and the various educational institutions in and near Boston will be given special facilities for obtaining tickets. It is held that Boston is large enough for two orchestras and that their fields will not conflict. Time will tell.

Symphony Hall and Opera House Concerts

Sunday afternoon concerts have come to stay, and this season will see the usual series at Symphony Hall and a new one at the Boston Opera House. At Symphony Hall there will be music every Sunday afternoon from October to the end of April. Here L. H. Mudgett will present Schumann Heink, Galli-Curci, Gluck, Hempel, Louise Homer and her daughter, Werrenrath, Ruffo, Johnson and Rosenblatt, for singers; Kubelik and Zimbalist, violinists; and the pianists, Rachmaninoff, Hofmann, Moiseiwitsch and Schmitz. Also a joint concert of music for violin, cello and piano by Thibaud, Casals and Bauer.

As part of the Sunday afternoon series will come the two Boston Symphony pension fund concerts, and four by the Handel and Haydn Society. This year the chorus, with its veteran conductor, Emil Mollenhauer, will sing the "Messiah" on Dec. 19 (repeated on Dec. 20), Sullivan's "Golden Legend" on Jan. 23, Verdi's "Requiem" on Feb. 20, and Horatio Parker's "Hora Novissima" on March 27. The soloists for these oratorios will be Inez Barbour, Nevada Van Der Veer, Morgan Kingston, Clarence Whitehill, Marie Rappold, Lambert Murphy, Royal Dadmun, Florence Hinkle, Merle Alcock, Reinald Werrenrath, Edward Johnson, Caroline Hudson-Alexander, Louise Homer, Orville Harrold, and others.

Concerts at Symphony Hall outside of the Sunday afternoon series will bring Kreisler, Farrar, Tetrassini, Charles Hackett, Tom Burke, Ysaye, the visiting orchestras before mentioned, and the Harvard Glee Club in three Thursday evening concerts for which the organization will have the assistance of the following soloists: Dec. 16, Albert Spalding; Feb. 17, Frieda Hempel; and April 7, Kreisler.

The Isadora Duncan Dancers are coming, and also Pavlowa, too long absent from Boston, with her company and orchestra.

The new series of Sunday afternoon concerts at the Boston Opera House are under the direction of Richard Newman, the Boston manager of long experience and recognized ability. The concerts are among those financed by Albert M. Steinert, of Providence. There will be six concerts, but not on consecutive Sundays. Mary Garden will open the series on Dec. 19. Two artists will appear at

each of the other concerts, the schedule being: Kubelik, violinist, and Gladys Axman, soprano of the Metropolitan; Matzenauer, also of the Metropolitan, and Alfred Cortot, the French pianist; Rosa Ponselle, soprano, and Raoul Vidas, Roumanian violinist; Frances Alda and Charles Hackett, both of the Metropolitan; and Rosa Raisa and Giacomo Rimini, from the Chicago company.

Boston Musical Association

The Boston Musical Association, founded last year by Georges Longy, will continue its activities this season, and from results so far accomplished may be said to be one of the strongest, if not the strongest force in Boston for the introduction of new and often untried music, and particularly for the encouragement and development of young American composers and performers of talent who, otherwise, would usually be obliged to wait years for a hearing with older and more tradition-bound organizations. The name of Georges Longy stands, as ever, for progress and avoidance of ruts.

There will be four concerts this season, on Jan. 19, Feb. 16, March 23, and April 27. The scope of the programs may be seen in the following list of compositions intended for performance: For string orchestra—Lekeu, "Adagio"; Enesco, "Octuor"; for small orchestra—Roussel, "Le Festin de l'Araignée"; Casella, "Ballet"; Hahn, "Bal d'Este"; in chamber music—works by Turina, Seitz, Jonsen, Holbrook, Bax, Fenney, Pizzetti, Bantock and Woormolen; for chorus and orchestra—works by Franck, Fauré, Neymark and Florent Schmitt; and for full orchestra—Davica, "Impressioni Romana"; Ravel, "Alborada del Gracioso"; and Ippolitoff-Ivanoff, "Esquisses Caucasiennes." Solos with orchestra or smaller instrumental accompaniment will come from the works of Dalage, Gretchaninoff, Stravinsky, Bruneau, Debussy, Casella and Bordes. (Nothing hackneyed about that list!)

The performance at each concert of a work by an American composer is one of the principles of the association, these compositions being chosen by a committee of Boston musicians which is re-organized each season. This year the selection of the American pieces will rest with Edward B. Hill, Richard Platt, Stuart Mason and Georges Longy.

Only three of the season's soloists have been named—Charlotte Peege, contralto; Sergei Adamsky, tenor, and Stanley Trussell, baritone. Others will be selected according to a special method of the association by a committee composed of Gertrude Marshall, Marion Moorhouse, Anna Golden, Walter Piston and Georges Longy.

Art Museum Concerts

Novalis said: "A plastic work of art should never be seen without music; a musical composition should not be heard elsewhere than in a well decorated hall."

(Continued on page 55)



Photo by Marcia Stein

MAGDELEINE

BRARD

PIANIST

THE Metropolitan Musical Bureau announces that the remarkable young French artist, whose American tours have gained her innumerable tributes and friends, is now under its exclusive direction. A limited number of dates immediately available, season 1920-1921.

MANAGEMENT:

Metropolitan Musical Bureau
33 West 42nd Street,
New York City

Steinway Piano Used



Photo by Mishkin

LUCREZIA

BORI

SOPRANO

THE return to America of the lovely Spanish prima donna after an absence of several years.

Available for a few concerts in March and April, by arrangement with the Metropolitan Opera Company.

MANAGEMENT:

Metropolitan Musical Bureau
33 West 42nd Street,
New York City



Martinelli

The youthful vibrant quality of his magnetic tenor voice has made him a country-wide concert favorite

Management: Metropolitan Musical Bureau

33 West 42nd Street, New York City

KNABE PIANO USED

MARIE RAPPOLD

SOPRANO

KNO**W**N wherever music is loved, the voice and art of Mme. Rappold have gained this gracious artist literally thousands of friends. The compactly booked Fall Tour of nine weeks, on which Mme. Rappold is about to depart, demonstrates conclusively her widespread popularity and the fact that her glorious voice is now in the fullness of its prime.

FALL TOUR, OCTOBER—DECEMBER, 1920:

Friday, October 22nd.....	Cleveland, Ohio
Tuesday, October 26th.....	Springfield, Ohio
Thursday, October 28th.....	Detroit, Mich.
Friday, October 29th.....	Ann Arbor, Mich.
Monday, November 1st.....	Mexico, Mo.
Wednesday, November 3rd.....	Woodward, Okla.
Thursday, November 4th.....	Parsons, Kansas
Monday, November 8th.....	Nowata, Okla.
Tuesday, November 9th.....	Kansas City, Mo.
Thursday, November 11th.....	Vinita, Okla.
Saturday, November 13th.....	Ft. Worth, Texas
Monday, November 15th.....	Oklahoma City, Okla.
Tuesday, November 16th.....	Sulphur Springs, Texas
Thursday, November 18th.....	Greenville, Texas
Friday, November 19th.....	Sherman, Texas
Tuesday, November 23rd.....	Tyler, Texas
Friday, November 26th.....	Durant, Okla.
Monday, November 29th.....	Wichita Falls, Texas
Thursday, December 2nd.....	Vernon, Texas
Friday, December 3rd.....	Amarillo, Texas
Monday, December 6th.....	Albuquerque, New Mex.
Wednesday, December 8th.....	El Paso, Texas
Friday, December 10th.....	Belton, Texas
Monday, December 13th.....	Dallas, Texas
Tuesday, December 14th.....	Ada, Okla.
Thursday, December 16th.....	Bartlesville, Okla.
Friday, December 17th.....	Coffeyville, Kansas
Monday, December 20th.....	Rochester, N. Y.



Mishkin Photo

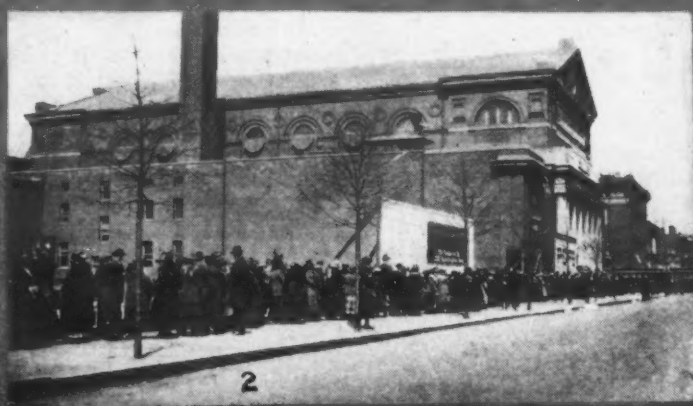
Management: METROPOLITAN MUSICAL BUREAU, Aeolian Hall, New York

Mme. Rappold's Voice Re-Created on the Edison

"A MUSICAL PILGRIM'S PROGRESS, IN FIVE SCENES." PHOTOS BY C. R.



(1) The Friday afternoon "rush line" for the Boston Symphony concert. Just 505 (the seating capacity of the second balcony) get in for 25 cents.



(2) A "line o' types." Half-way down. These people have a good sporting chance. It keeps several men busy watching for bounders who try to butt in instead of taking their turn.



(3) Near the door. This crowd looks more cheerful, for they know they will make it. They have been here from two to three hours, though.

BOSTON, MASS.

(Continued from page 51)

Very few concert halls could qualify under that specification, but the combination was most successfully achieved last season at the three concerts held in the Museum of Fine Arts. The instantaneous response from the public more than justified the experiment, if it can be called such after the experience of New York and other cities, and the directors are understood to have in mind similar concerts for the coming winter.

People's Choral Union

The People's Choral Union, George Sawyer Dunham, conductor, affords the people of Boston and vicinity the opportunity of singing the standard choral works. "Its unbroken series of twenty-four years of activity is convincing evidence of the desirability of maintaining just such an organization—a choral society—for the people—of the people—and carried on by the people!"

The Union and its classes (where preparatory training for the large chorus is given) begin work this month at Huntington Hall, 491 Boylston Street. George Sawyer Dunham, whose first season with the organization in 1919-1920 was a pronounced success, will direct the chorus again this year, to the real satisfaction of all members who found him a most able and sympathetic conductor. The continuance in the office of president of Henry L. Masch is also a source of gratification to the Union.



(4) At last! Filing in. Everybody must have a quarter; no change made at the door. The anxious moment when you know it must be nearing 505.

(5) Too late! The door has closed behind the 505th lucky applicant. All that time and trouble for nothing! "We'll get here earlier next time."

According to custom, two public concerts will be given in Symphony Hall, with the assistance of eminent soloists and an orchestra of symphony players. Mendelssohn's "Elijah" will be sung on Jan. 16, and "The Messiah" on April 26.

The Philharmonic Choir

The Philharmonic Choir, Frederick W. Wodell, director, Boston's newest choral society, will give two concerts at Jordan Hall in this its second season. At the first, on Jan. 6, Gounod's "Faust" will be performed in concert form; at the second, on April 4, the program will consist chiefly of compositions by American composers including, it is expected, the composition which wins the prize of \$100 now being offered by the society for a short mixed chorus with piano accom-

paniment. The judges will be George W. Chadwick, Frederick S. Converse, and the director; the time for submitting manuscripts has been extended to Nov. 1.

The Philharmonic Choir is a chorus of mixed voices open to anyone with "an ear for music and an agreeable voice," but as it is smaller than the usual oratorio society or community chorus, the training may be more intensive. For those who need musical instruction "on the side" while taking part in the chorus, the director maintains a Voice Culture and Solo Singing Club and also a class in "Singing by Note." The name of the society, originally the People's Philharmonic Choir, has been abbreviated to the Philharmonic Choir. Rehearsals and classes are held in Recital Hall, New

England Conservatory Building; rehearsals on Sunday afternoons; classes on Thursday evenings.

It is the policy of the society to encourage local soloists, and whenever possible to give solo parts to members of the chorus.

The Wodell Treble Clef Club, of twenty women's voices, and the Copley Singers, fourteen men's voices, both conducted by Mr. Wodell, will this season continue their professional activities.

Harvard Glee Club

The Harvard Glee Club, which has upset the apple-cart of tradition by showing that a college glee club can equal and in many respects surpass professional choruses, will give the three concerts already listed under Symphony Hall dates; also a concert in Aeolian Hall, New York, on Sunday afternoon, Dec. 12; and concerts in Cambridge, Worcester (at the Art Museum), Springfield, Manchester, N. H., and other towns near Boston. From Dec. 18 to Jan. 15 the club plans to make a coast-to-coast tour, singing in most of the larger cities of the country.

Musical Lectures

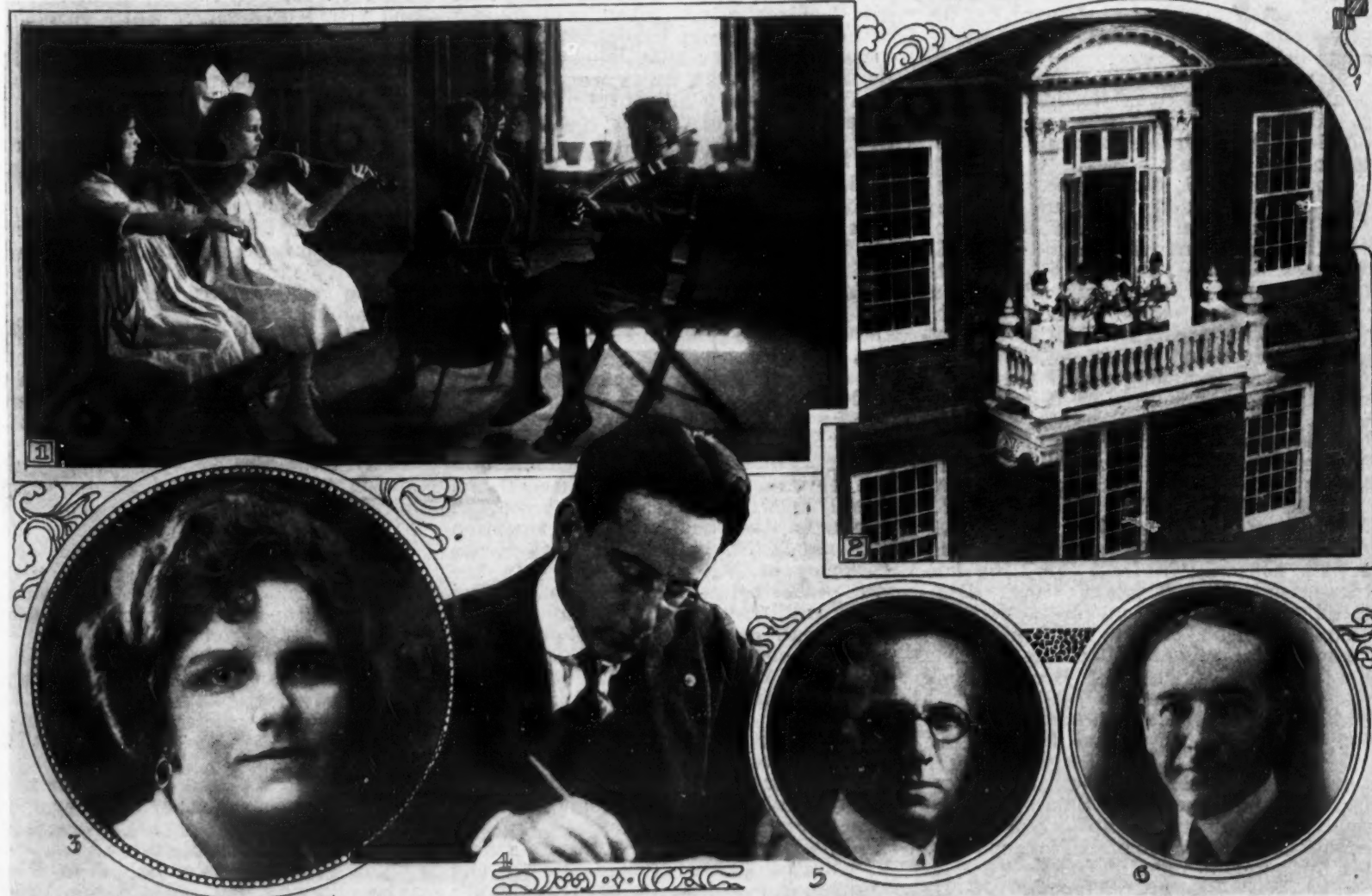
At the Public Library on Copley Square there will be the customary full series of free lectures given on Sunday afternoons and Thursday evenings from October to April. The lectures which cover a wide range of topics, as usual include some on music. This year the opening lecture will be a musical one, "America in Song, Scene and Story," presented, with illustrations, by Constance and Henry Gideon. Another musical subject will be "Music of Our Forefathers," treated by Prof. Lewis of Tufts College.

Musical Services

The "Epworth Musical Services," inaugurated and directed by Paul Shirley, which last season successfully provided music in connection with nearly 150 brief church services in nine churches of Greater Boston, will be continued and augmented this season. Five of the churches resume their musical services this month, and Mr. Shirley is engaging musicians for a schedule of about 200 programs. Aside from their esthetic and educational value to the community, these small concerts provide additional engagements for many of Boston's best musicians, and also makes it possible for them to reach hundreds of people who would not be among their usual audiences.

Local Managers

The activity and temper of a city's local managers furnish a reliable barom-



FACTORS IN BOSTON'S MUSICAL PROGRAM

No. 1—A String Quartet at the South End Music School, Boston (Photo by Florence and Karl Maynard). No. 2—Trumpeters Who Play on Old State House Balcony at Christmas and Other Occasions (Boston Photo News Co.). No. 3—Anita Davis-Chase, Boston Manager (Photo by Bachrach). No. 4—Aaron Richmond, Boston Manager. No. 5—Richard Newman, Boston Manager (Photo by Bachrach). No. 6—George Sawyer Dunham, Conductor

(Continued on page 56)

BOSTON, MASS.

(Continued from page 55)

eter for ascertaining the musical weather. Boston managers are full of business this autumn, and all predict that the coming season will be "bright and fair," with more concerts than ever, and an increasing public demand for the best music.

Richard Newman, manager, will give as his magnum opus of the season the series of concerts at the Boston Opera House, previously described, in which will appear Mary Garden, Kubelik, Raisa, Matzenauer and other distinguished artists.

As manager of Steinert Hall, Mr. Newman is daily reserving dates for that auditorium. Recitals already booked include: Nov. 4, Maria Conde, soprano; Nov. 9, Clifton Wood, baritone; Nov. 11, 12, and 13 (7 performances), Tony Sarg's Marionettes; Nov. 16, Alice Cannon, soprano; Nov. 23, John Beach, pianist, with chamber music; and Dec. 2, John Peirce, tenor. Heinrich Gebhard will also give a piano recital, the date of which is not yet decided. Seven afternoons are engaged by the MacDowell Club, and six mornings by the Music Lovers' Club.

Wendell H. Luce, manager, naturally heads his list of Boston concerts for this season with the two by the La Scala Orchestra, with Toscanini, which he will bring to Symphony Hall on Friday afternoon, Jan. 7, and Saturday evening, Jan. 8, with a different program on each day. Mr. Luce has also booked this orchestra in Portland, Me., on Jan. 5, and in Providence, R. I., on Jan. 9.

Next in importance is probably the series of three concerts by the Flonzaley Quartet, in Jordan Hall, on the Thursday evenings of Jan. 20, Feb. 17 and March 10. There will be no assisting artists with the quartet. Subscriptions for the course already greatly outnumber those received at this time last year.

Another special attraction will be the first Boston appearance of the celebrated English composer and pianist, Cyril Scott, who will play in Jordan Hall on Monday evening, Nov. 22.

Mr. Luce's schedule for Jordan Hall also includes the following concerts: Nov. 10, Miriam Bernson, contralto; Nov. 11, Rachel Morton Harris, soprano; Nov. 17, Dai Buell, pianist; Nov. 18, Loyal Phillips Shawe, baritone; Nov. 30, Lora Lampert, soprano, assisted by Annie Louise David, harpist; Dec. 7, Caroline Hudson-Alexander, soprano; Dec. 13, Arthur Kraft, tenor, assisted by Frank La Forge; Jan. 18, Aurore La Croix, pianist; Jan. 25, Rudolph Reuter, pianist; Jan. 27, Josef Lhévinne, pianist; Jan. 29, Edith Thompson, pianist; Feb. 4, Helen Stanley, soprano; and March 18, Josef Lhévinne (second recital). Concerts, the dates of which are not yet decided, will also be given by Povla Frijs, soprano; Laura Littlefield, soprano; Gertrude Tingley, mezzo-soprano; Phoebe Crosby, soprano; Helen Teschner Tas, violinist (two recitals); Lawrence Haynes, tenor; and many others who will come before the season is over.

Mrs. Anita Davis Chase, manager, is starting her busy winter with a series of concerts by excellent artists at the Wilbur Theatre on Sunday evenings. These concerts will be given at "popular prices" with the idea of drawing an audience outside the usual group of concert-goers, and of thus extending public appreciation of good music. The artists to be heard at the Wilbur Theatre are: Olive Kline, soprano; Royal Dadmun, baritone; Allen McQuhae, tenor, and Jeanne Laval, mezzo-soprano.

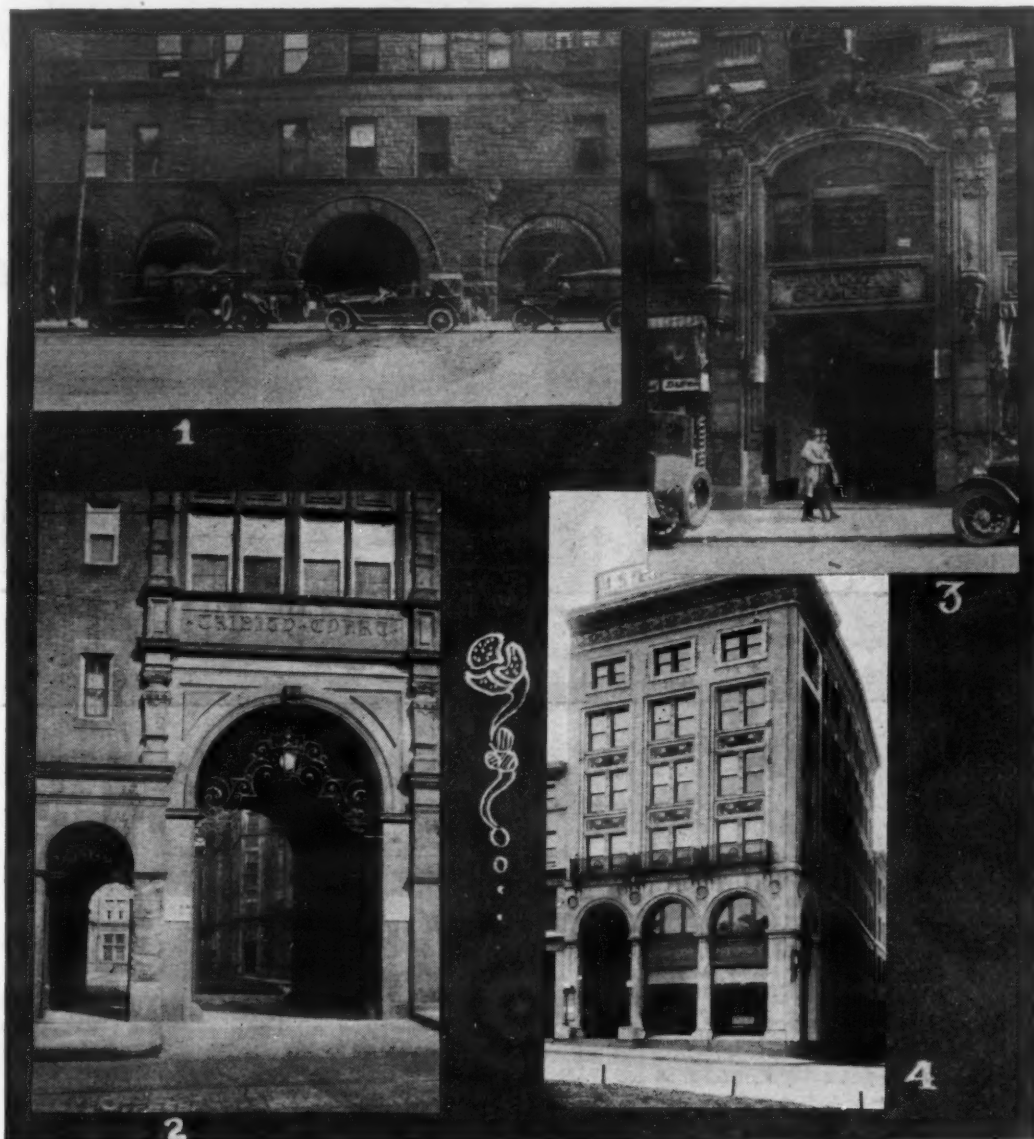
Mrs. Chase has arranged another set of Sunday evening musicales at the Copley Plaza Hotel, where she will present Eva Gauthier, Reinold Werrenrath, Guy Maier and Lee Pattison, and the Harvard Glee Club with a soloist to be announced later.

In some of the towns near Boston which have never before boasted of concerts by well known artists, Mrs. Chase has also introduced a series of Sunday evening concerts. Malden, for example, will have four concerts, and will hear Merle Alcock and Lambert Murphy in a joint recital, Hulda Lashanska, Werrenrath and Zimbalist. Woonsocket, R. I., will have a similar series of three Sunday concerts with the Alcock-Murphy combination, Olive Kline with a string trio, and Werrenrath.

Mrs. Chase sees a great gain in the concert field, as the artists for whom she is Eastern representative have scarcely an open date left. In addition to her managerial work, Mrs. Chase has re-

cently taken over publicity work for the Oliver Ditson Company.

H. B. Williams, manager, goes on record with the statement that a marked change is taking place in the concert field. Many towns throughout New England which were formerly satisfied with concerts of what is called a "light" character, are developing a taste for more serious music and are welcoming concert courses with high grade artists.



A Group of Boston Studio Buildings in Which Many Concerts Occur: No. 1—Pierce Building. No. 2—Trinity Court. No. 3—Huntington Chambers. No. 4—Steinert Hall

Mr. Williams feels that this change is due in large part to the talking machines which have brought the music of the greatest artists into the homes of all classes with the result that there has been created in the possessors of the instruments the desire to hear the musicians in person.

Mr. Williams' list of Jordan Hall recitals is not yet complete, but includes to date: Oct. 23, Howard Goding, pianist; Oct. 30, Maier and Pattison, two-piano recital; Nov. 4, Marion Chapin; Nov. 27, Guy Maier in a concert of piano music for young people; Jan. 15, Raymond Havens, pianist; Jan. 17, the Hambourg Trio and Campbell McInnes, baritone; and Feb. 26, Lee Pattison, pianist. There will also be a mid-winter song recital by Lucy Marsh, who has been under Mr. Williams' management since last spring.

A new name among the Boston managers this year is that of Aaron Richmond, who has just opened an office at 581 Boylston Street. With musical and business experience combined with the enterprise and fresh outlook of a young man, he will specialize in a field still inviting effort and ability, namely, the furthering of the interests of Boston artists not only in local territory, but throughout New England. Mr. Richmond starts his Boston career with an auspicious list of artists under his management, including: Felix Fox, pianist, again a soloist with the Boston Symphony this year; Laura Littlefield, the popular soprano and Victor artist; Jean Bedetti, the distinguished first cellist of the Boston Symphony; Georges Laurent, flute soloist in the same organization; and the Boston Symphony Ensemble, a miniature symphony orchestra composed of members of the larger body, led by Augusto Vannini.

The two Boston managers, A. H. Handley and F. J. McIsaac, who have been combining forces recently with much success, opened their season with a large open-air performance of "Aida," and will continue it with a concert course in Lynn, Mass., in which will appear Mary Garden, Gluck, Schumann Heink,

Lipkowska, Ysaye, Zimbalist and Gebhard.

Mr. Handley's personal season is also very promising. He is interested in a concert course in Manchester, N. H., including Hempel, May Peterson, Braslau, Moiseiwitsch and the Harvard Glee Club, and will also book local and out-of-town artists in Boston and New England. He provides musical programs for many women's clubs. In Boston Mr. Handley will manage appearances of Ornstein and Sawyer artists in Jordan Hall, and will present under his own auspices the young Boston baritone, Robert Lunger.

Mrs. Charles C. MacMichael, until recently a successful local manager and

in Steinert Hall, on the second Tuesday of the month, from December to May. There will also be an opening meeting in Jordan Hall on Nov. 9, at which Lee Pattison, the pianist, will give the entire program; and in the following June, an outdoor musicale at the home of the president at Lake Waushakum, near Framingham, Mass.

American composers expected to play their own works at these concerts are Mabel Daniels, Charles F. Manney, Warren Storey Smith, Melvina Bancroft and Edith Noyes Greene. In an extensive list of artists for the club year are: Constance and Henry Gideon, singing folk songs in costume; Dai Buell, pianist; Elizabeth Siedoff, pianist; Roy Greene, pianist; Helen Allen Hunt, contralto; Hazel Clark-Leonard, violinist; Carmela Ippolito, violinist; Marjorie Patten-Weaver, cellist; Arthur Brooke, flute, and Catherine Perkins, harp.

Ernest O. Hiler, chairman of the entertainment committee of the Harvard Musical Association and also of the Harvard Club of Boston, has engaged an attractive list of artists for the musicales given by these organizations. The schedule for the Friday evenings at the Musical Association shows: Dec. 3, Royal Dadmun, baritone; Dec. 17, Boston Ensemble Club; Jan. 7, Jeanne Laval, mezzo-soprano; Feb. 4, E. Robert Schmitz, pianist; Feb. 18, Martha Baird, pianist, and Anna Golden, viola; March 4, Letz Quartet; March 18, George Boynton, tenor, and April 1, American String Quartet. Two more programs for April are still to be announced.

On Sunday afternoons at the Harvard Club there will be heard: Dec. 12, Romasny Trio; Jan. 9, Jeanne Laval; Feb. 6, Footlight Orchestra; March 6, American Guild of Organists, organ recital; April 3, Harvard Glee Club, and May 8, Harvard Alumni Chorus.

The Music Schools

The New England Conservatory of Music opened for its first session of 1920-21 with an enrollment considerably exceeding that of last year. The attendance in 1919-20 was 3339, the largest in the history of the school.

Several notable additions have been made to the faculty. Frederick S. Converse, the noted composer, and also vice-president of the board of trustees, has taken the course in theory given by the late Louis C. Elson. He will also have classes in harmony, harmonic analysis, counterpoint, canon and fugue. Arthur Foote will give, for the first time at the Conservatory, his course in piano-forte pedagogy. Harrison Keller, violin soloist and ensemble player of high standing, and Louis Cornell, concert pianist, have joined the violin and piano departments, respectively, and Stanislaw Gallo, formerly of the Boston Opera Orchestra and author of a masterly work on scoring for the military band and "wind orchestra," will give instruction on the trombone. Mme. Szumowska-Adamowska has returned to the piano faculty after several years' absence devoted to Polish relief work which has had international recognition. Junior teachers promoted to the faculty are: Howard Goding, piano; Roland Reasoner, violin, and Francis Findlay, trumpet and cornet.

Work on the new organ in Jordan Hall has progressed during the summer and it is expected that the instrument will be ready for use the latter part of this month.

At the Longy School, Renée Longy-Miquelle this season shares the directorship with Georges Longy. The members of the faculty who give instruction in orchestral instruments will as heretofore be the leaders of their respective sections in the Boston Symphony. Stuart Mason, the composer, will again teach harmony, counterpoint and composition. Five new assistant instructors have been added to the faculty: Marion Moorhouse, cello; Arge Gerry, piano; Pauline Danforth, eurythmic-gymnastics; Constance McGlinchey and Albert Sherman, solfeggio.

A new feature of the school will be the children's class in solfeggio to be held every Saturday morning; it will admit children under twelve years of age who have never before studied solfeggio.

Applications for all departments already number 50 per cent over last year, which indicate a highly successful season for the school.

The Fox-Buonamici School of Piano-forte Playing has opened its twelfth season. With its artist director, Felix Fox and eight assistant instructors, this school is unique in Boston for its concentration on the art of piano playing and closely allied subjects. The directors also feature the fact that they give no class instruction.

The Music Clubs

The MacDowell Club will be steered by its capable and progressive president, Helen M. Ranney, through another season in which it promises to maintain its position as an important factor in Boston's musical life. With its orchestra and chorus, trained by Georges Longy, and its large membership, which includes expert musicians of every kind, the club's programs are able to cover a field wider than that open to any other similar organization hereabouts.

The club will give nine concerts—seven programs of solos and chamber music in Steinert Hall, and two of orchestral and choral music in Jordan Hall. At the second meeting on Dec. 15, a reception with music will be held in Unity House in honor of Mrs. MacDowell. In the first orchestral concert, on Jan. 26, Dai Buell will play a Bach piano concerto with small orchestra, and Rulon Robison will sing Vaughan Williams' song cycle, "On Wenlock Edge."

Among interesting novelties which Mr. Longy brought from Europe this summer for the club's concerts are: Juon, "Diverdimento for Clarinet and Violas"; Duparc, "Aux Etoiles"; Fauré, "Dolly" orchestrated by Rabaud; Busser, three choruses with orchestra; Chausson, "Helene"; Carl Busch, "Indian Tribal Melodies"; Frank Bridge, "Two Old English Songs for String Orchestra"; Bucquet, suite for violins alone; Schidenhelm, "Lied" for cello and piano; Bost-Siefert, "Chanson Printanière"; Francisque-Darcieux, "Le Nuit" and "La Ronde des Sylphes."

The Music Lovers' Club, Edith Noyes Greene, president, will meet six times

Their policy is to study each student individually, with regard to his special character, permitting him to progress independently of the other students, while at the same time he receives the advantages of a school in the way of broadening social and musical contacts. The faculty is very homogeneous, being composed only of pianists who have studied under Mr. Fox or Mr. Buonamici, and with whose methods the directors are therefore personally familiar.

Settlement Music Schools

No account of the musical activity of Boston would be complete without a mention of her two flourishing and invaluable settlement schools situated, respectively, in the west and south "ends" of the city. Distinguished musicians serve on the executive boards of these schools, and many of the city's best teachers and community workers either donate their services to the schools or teach for much less than their usual fees so that lack of capital shall not prevent anyone from developing his musical talent.

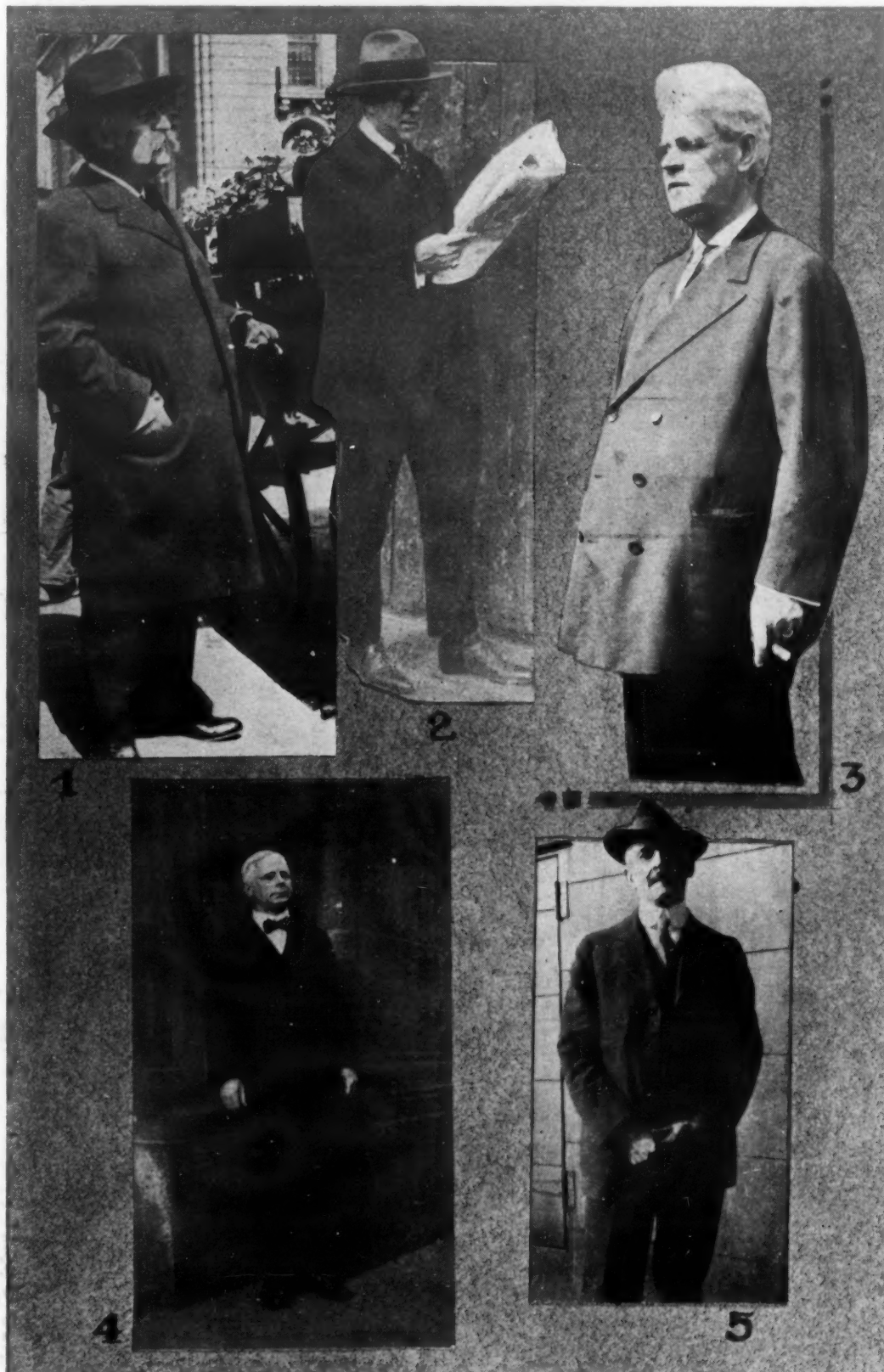
The Boston Musical School Settlement, which serves the west and North ends of the city, is responding to the vitality and enthusiasm of its director, Stetson Humphrey, a well known musician, and until recently a conspicuous figure in the War Camp Community Service.

"It may interest you to know," said Mr. Humphrey, when questioned about the work, "that the school last year nearly doubled, and that we averaged about 450 pupils each week. We were teaching string instruments, piano, band instruments, voice, harmony, ensemble, orchestral and choral work; and this year we have added dancing and elocution. The fact that this year we are opening the school a month earlier, and with a student enrollment of about 250 against 150 last year, shows a renewal and continuance of interest in the work. One has but to know the life in the crowded districts to fully appreciate the work that a school of this type does, and when you see children taken from the crap-shooting gutter and brought into a library or music room, watch them grow and develop, and in a few years emerge as student teachers carrying on the ideals they have learned, it makes the work seem very worth while. Another fact, that the children arrive two or three hours early for their lessons and stay with us until closing time, shows the love they have for the school and real interest in the work."

The orchestra has been a feature from the beginning. The school was hardly founded when along came a Russian tailor who had just pawned his overcoat to get a flute, and, finding the flute somewhat unsatisfactory without accompaniment, he was looking for an orchestra. Fate sent at the same time two colored men with clarinets—one a stenographer and the other a waiter—and one Armenian janitor who was also a clarinetist with a yearning for ensemble playing. After several school teachers and salesgirls had come forward, also a pottery maker with a cornet, and a man from the school com-

mittee's office with a tuba, there was a quorum and the Wage Earners' Orchestra was formed with twenty-seven pieces. It has now become the People's

will increase to over 250 by the end of this month. The school defines its aims as follows: "To foster the love of music among the people, and to raise the



Some Boston Conductors and Managers: No. 1—Georges Longy, Director of the Boston Musical Association and Oboe Soloist in the Symphony. No. 2—Wendell H. Luce, Boston Manager. No. 3—Emil Mollenhauer, Conductor. No. 4—Frederick W. Woodell, Conductor of the Philharmonic Choir. No. 5—H. B. Williams, Boston Manager.

Orchestra, with sixty-five members, and is conducted by Jacques Hoffmann of the Boston Symphony.

The South End Music School opened its eleventh year last month with an enrollment of 190 pupils, a number that

standard of musical taste, (a) by offering good instruction at nominal prices; (b) by requiring a high standard of work from both teacher and pupil; (c) by insisting on the social and musical value of collective musical work; and

(d) by giving opportunities to hear and appreciate good music."

Instruction along the newest lines of musical teaching is offered for people of all ages and needs. Classes in singing and aural harmony give the students a knowledge of the fundamentals of music before they begin work on an instrument, and the pleasure of singing is combined with instruction. Much attention is also given to ensemble work, and the pupils are given opportunities to play in groups and to accompany each other.

On Saturday morning informal classes are held when the heads of departments meet and hear the pupils, and these classes lead to more formal concerts for the parents and friends of the children. Pupils of the singing department have a choral club, which is much in demand for concerts, and the violinists have organized a junior orchestra. Once a week grown people playing string and wind instruments meet and play together for their own pleasure and benefit.

As both of these schools accomplish practical results in developing public taste for the best music, it would seem that all persons who are concerned for the future of music in this country should subscribe and in every way help to raise the funds without which these institutions cannot be kept going. Such effort would be far more productive than the writing, for the papers, of scathing denunciations of so-called popular music.

A Few Don'ts for Artists Intending to Visit Boston

Don't select a date which conflicts with several other concerts. Boston is not as speedy as New York (Thank the Lord!) and the critics have not yet formed the habit of covering three or four performances in the same afternoon or evening. Also—the so-called musical public of Boston is not large enough to provide capacity houses for three simultaneous "high-brow" concerts.

Don't begin your concert from fifteen minutes to a half-hour late, as was the general practice last season. If you say you are going to begin at 3 o'clock, go to it!

Don't assume that Boston is so keen for music that people sit in the South Station watching for New York artists to arrive. Advance publicity is just as necessary in Boston as in a town that never had a concert before—in fact, much more so!

Don't blame the local manager if you are not greeted by a S. R. O. audience. Remember that Boston's ten-cent trolley fares combined with the war tax take a lot of the joy out of passes.

Don't forget that your concert is not the only piano recital, or song recital, or violin recital, or what-not, of the Boston season. In other words, look up the programs of your predecessors and spare us the fifth repetition of a hackneyed classic within the month.

Don't believe everything you hear about Boston's musical reputation. It is not as bad, or as good, as it is reported.

of a society, his work shall be protected in the foreign land by the first society and in all the other lands by his national society."

The following question concerned the music copyright in connection with the adaptation of musical works to mechanical reproduction. The introducer, Mr. A. D. Loman, Jr., of Amsterdam, for this subject considered a private international assembly necessary to decide this subject. In accordance with the wish of Dr. von Baumhamer it was resolved to close the discussion and to treat this affair the following year.

The following conference will be in London, the invitation being extended by Mr. Woodhouse. Dr. Snyder van Wissekerke and Mr. Foà were appointed honorary presidents.

GER. LECOINTRE.

COPYRIGHT CONGRESS MEETS IN HOLLAND

International Delegates Meet at The Hague to Discuss Question

THE HAGUE, Sept. 24.—In the Kurzaal at Scheveningen, there took place during September the International Congress for music copyright. The congress was opened with an oration of the president, Dr. Snyder van Wissekerke, president of the patent council.

Among the societies represented were: Société des auteurs, compositeurs et éditeurs de musique of Paris, representatives, Celistin Joubert of Paris and Fernand Romain of Brussels; Gesellschaft der Autoren, Komponisten und Musikverleger of Vienna, representative, Joseph Weinberger of Vienna; Società Italiana degli Autori di Milan, representative, Dr. Ferruccio Foà of Milan; Bureau voor Muziek Auteursrecht, Amsterdam, representatives, Dr. E. H. von Baumhamer, Johannes A. Alsbach and A. D. Loman, Jr., of Amsterdam; Performing Right Society, London, representative, John Woodhouse of London; Genossenschaft zur Verwertung Musikalischer Aufführungsrechte, Berlin, representatives, Robert Lienau and Hermann Rau of Berlin; Ochranné Schru-

zeni Skladatelů Spisovatelů a Nackadatelů Hundebriek, Prague, representatives, Dr. Jan Bunberger and Emanuel Slaby of Prague; Société Générale Internationale de l'Édition Phonographique et Cinématographique, Paris, representatives, Dr. H. J. Biederlack and Pedro Clignett of Amsterdam; Anstalt für mechanisch-musikalisches Aufführungsrecht, Berlin, representatives, Dr. Bock and P. M. Oretin of Berlin; Mechanical Copyright Licences Company, Limited, London, representative, Joseph van Veen of The Hague. Vice-presidents are Mr. Joubert and Mr. Lienau.

In the first session the order of the day was the Swiss and Netherland bills concerning the music copyrights of July, 1918, and February, 1920. Under these bills a public performance of an edited work may take place at all times at payment of a fair compensation to the person entitled to the right of performance, which shall be declared by the judge when the two parties have difference about the amount. The compensation, however, must be guaranteed to the person entitled to it before the performance. After a long discussion the conference with universal votes accepted concerning the two bills the following two articles:

"That articles sixteen and seventeen of the Swiss bill and the Dutch bill be repeated by the Governments of Switzerland and the Netherlands or that they shall be thrown out by the parliaments of both these countries," and the second:

"That the Netherland legislation by

a particular law accommodates the signaled evil by acknowledgment of responsibility over against the composers and their right obtainers of all them who be organizing performances of music in their enterprise have advantage of the violation of the right committed by the executing artists."

The following day the order was the discussion of the position of the persons who are members of more than one society for music copyrights in the same land. In the broad and long discussion about this subject participated Mr. Foà, Mr. Joubert, Dr. Branberger, Mr. John Woodhouse, Dr. von Baumhamer and Dr. Biederlack.

The proposal, accepted with six pros, one contra and three blanco, reads in the end: "The meeting pronounces the vote that, when an author is a member

Artists' Courses, Symphony Concerts and Opera are Musical Fare

YOUNGSTOWN, OHIO, Oct. 16.—A rich musical season is promised for the winter in Youngstown. The Monday Musical Club with Mrs. Singleton King, president, and Mrs. Austin Gillen, chairman of programs, is placing before its patrons a program of much merit. The course opens with Mabel Garrison, soprano, and includes Mme. Schumann Heink, contralto; Edward Morris, pianist, and Mrs. Edward MacDowell in a lecture-recital, and programs by a number of leading local musicians. The Youngstown Concert Course presents

Martinelli, tenor, assisted by Nina Morgana, soprano; Levitzki, pianist; Toscha Seidel, violinist; Sophie Braslau, contralto.

The visit of a symphony orchestra is a real feast to music lovers, and we are delighted that the Cleveland Symphony Orchestra has been engaged for a series of three concerts this winter. The matter of grand opera has also received special attention this year. Three performances by the Creatore Grand Opera Company, two by the San Carlo Company early in the season and another visit by the San Carlo forces in the spring are announced. Sousa and his band will be one of the first events. C. W. D.

THE SEARCH for BEAUTY

is every true artist's real work, the presenting of it to the world, his achievement. But beauty can only be conveyed to those who have eyes to see, it does not flaunt as does sensation for all casual comers.

A work of real intrinsic beauty is the old Opera Comique written by Pergolesi in 1723 called *La Serva Padrona*, and translated under the title of *The Maid-Mistress*. It is piquant as to plot and melodious as to music. It is an arabesque of such flawless simplicity as to demand the most consummate artistry in its rendition.

Several years ago *The Maid-Mistress* was revived by The Society of American Singers in New York with Lucy Gates and Percy Hemus. It was hailed as a joy by critics and public.



OPERA COMIQUE

LA SERVA PADRONA—By Pergolesi—THE MAID-MISTRESS

Presented by

LUCY GATES, "America's Own Marvelous Coloratura Soprano"

THE LITTLE SYMPHONY, "The Finest Small Orchestra in the World"

(George Barrere, Founder)

PERCY HEMUS, Baritone

Exclusive Direction of CATHARINE A. BAMMAN

53 WEST 39th STREET, NEW YORK



Both Lucy Gates and George Barrere, Founder of The Little Symphony, were so impressed with the charm of this work, as well as its exact adaptation to their powers that they determined to jointly present it at the first opportunity. This time has come and they will, this season, take the production on tour as far as St. Louis and return and next season to the Pacific Coast.

Percy Hemus has been secured to co-operate as formerly and the scenery, costumes and printing are being designed by T. M. Cleland, foremost among designers in America. The opera will be sung in English and will be preceded by a short miscellaneous program modern in character.



THE ADOLPH
BOLM
BALLET

THE
LITTLE
SYMPHONY

INTIME

GEORGE BARRERE—Founder

THE art of the Ballet is something more than a bedizenment of beads, bare skin and seductive rhythm, nor is it dependent upon the three ring circus quality of the big, riotous dancing spectacles. It is rather the re-creation of the arts, customs, manners and spirit of all times and all peoples, through a knowledge of their traditions, their plastique and their achievements, and through a highly developed ability of presenting these technically, artistically and entertainingly in dance divertissements. Adolph Bolm, acclaimed the world over as the foremost male dancer of the day, has built his Ballet Intime on these eminently educational and artistic principles. Whether the dance be that of ancient Troy, Italy of the Middle Ages, France of the Renaissance or Modern Mexico, whether of Orient or Occident, whether of the barbaric or the civilized, it is always true. He portrays in a vivid flash and with absolute purity of style what it would take hours in a museum or library to discern. Nor are Bolm and his gifted associates dependent upon the usual "picked up" orchestra, for, sharing equally the program is "The finest small orchestra in the world"—the delightful and unusual Little Symphony, a musical miniature, the work of the one and only George Barrere, whose "magic flute" came as such a revelation to America in the days before he became even more famous as the presiding genius of chamber music. Music and the dance meet exquisitely in this remarkable combination whose discreet perfection and beautiful balance make it the last, the most sophisticated, word of the concert stage.

Direction—CATHARINE A. BAMMAN, 53 West 39th Street, New York

CATHARINE A. BAMMAN

53 West 39th Street, New York City

PRESENTS

THE
Salzedo Harp Ensemble
and



Madame
Povla

Friish

There are no standards with which to compare it, because nothing like it ever existed. The Boston Transcript, under recent date, said: "It is as though the harps said let there be tonal light, and there is light."

Carlos Salzedo is the one truly notable figure produced by the harp. This, his appearance and re-appearance as soloist with practically every important orchestra in America will attest. No other harpist has even in any small degree approximated this record. Povla Friish has achieved so superbly that she is a model, a criterion, and her programs a standard for students of the art of singing. Beyond doubt she is the most individual personality on the concert stage.

Salzedo Harp Ensemble

The Ensemble is an organization well trained and well directed.—*New York Tribune.*

It looked like a little bit of heaven.—*New York Evening Sun.*

Salzedo and his Ensemble gave great pleasure.—*Boston Herald.*

We will welcome a yearly return of the delightful Ensemble.—*Chicago American.*

Madame Povla Friish

Her voice is admirably produced and wholly under the control of a high musical intelligence.—*New York Times.*

Her audience was hers to command from the first to the last note.—*Boston Post.*

She is the sort of singer that people remember and talk about.—*Detroit Times.*

Direction of
53 West 39th Street

Catharine A. Bamman
New York City

"MANON" PRESENTED AT BRUSSELS OPERA

**Splendid Performance Given
at Théâtre de la Monnaie
Opens Second Season**

BRUSSELS, Sept. 16.—This is the second season of the Théâtre Royal de la Monnaie since the war. But the first season of 1919 was scarcely more than a preparatory prelude. Of course, even the days of the war saw operatic performances in this old, time-honored operatic institution. But then such seasons took place under the patronage of the German army of occupation and therefore do not enter into consideration with the Belgians.

Today, however, the Opéra de la Monnaie is once more a state institution, receiving its annual subsidy of 100,000 francs from the King of the Belgians, plus something over 200,000 francs from the state, and, above all, the performances are once more in French. As the present director, M. Jean Van Glabekke, told the writer, it was really with the re-opening of the "Monnaie" that the Bruxellois began fully to realize that they were once more as free as they had been; that the war was completely over. "While, of course," said M. Van Glabekke, "we have not the enormous resources to fall back upon as your Metropolitan Opera or the Chicago Opera Association, and, moreover, our singers are not as startling—for the moment they really become conspicuous you come and engage them for America—I assure you we have entered on this second post-war season with an intensity beyond all expectations. All factors are co-operating with a love and enthusiasm dictated by patriotism to re-establish the old Monnaie and if possible even to improve former operatic conditions in Brussels. This evening, for instance, we are doing Massenet's 'Manon' with an entirely new setting, decorations and costumes, and with the indefatigable rehearsing that has pre-

ceded it, it should prove one of the milestones in the career of operatic Brussels."

After such a glowing advance announcement, as much as in response to M. Van Glabekke's urgent invitation, I could not resist the temptation to attend this performance. Primarily, it was the huge attendance that filled me with interest. For I have seen the Metropolitan, the Lexington Theatre during the Chicago Opera season, not to speak of Covent Garden, and the Paris Grand Opéra, in spite of the great affluence of the opera-goers of those centers, less well filled and holding a less attentive and appreciative audience than was to be noted in the Monnaie last night.

Assuredly, this "Manon" performance gave one an unaccustomed treat, notwithstanding certain limitations of the performers. The *Manon* of the prima donna, Mlle. Helbronner, was pleasing in voice and attractive in personality, though without any artistic brilliancy. The tenor, who was effective vocally, in spite of occasional deviations in pitch, overacted his rôle. Still, there was one very conspicuous factor after all: the *Lescart* of the baritone, Charmat. In his case I feel that Director Van Glabekke's statement, anent singers being engaged for America, is likely to be realized. For this singer possesses a rarely beautiful baritone voice and exquisite style, and is one of the few operatic artists who really grips an audience.

But without going further into details, it was the performance as a whole that compelled the fullest admiration. Not alone did the orchestra under the excellent guidance of M. Maurice Bastin play with tonal, colorful beauty, incomparable musical precision and inspired abandonment, but the chorus and even the most insignificant assisting artist had combined to form a really logical and an imposing ensemble, such as is all too frequently lacking at operatic institutions of much greater prestige. Lucky theater in which artistic laws are given preference over the personal vanities of stars! O. P. J.

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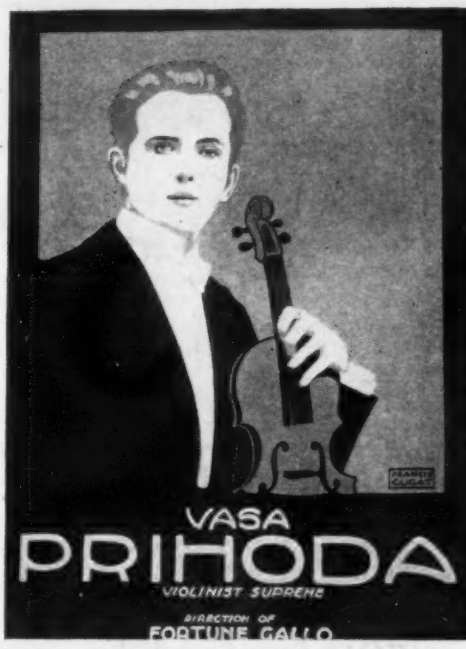
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"Before this blond artist of nineteen years,
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greatest masters of the violin, the listeners could
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For a Ministry of Fine Arts and a National Conservatory of Music

SURELY, if a particular plea for the recognition of the growing interests of our musical life, in the shape of the establishment of a Ministry of Fine Arts and a National Conservatory of Music, could be made, it would be with this present issue of MUSICAL AMERICA, which, large though its scope, only scratches, as it were, the surface of the situation. However, it is sufficient to show the enormous growth, the vigor, and indeed the efficiency of our American musicians, music teachers, players, singers, composers. From its pages, teeming with information and with the announcements of prominent and enterprising members of the profession, there can only be one conclusion, namely, that we have at last reached the point where we can say with confidence, that we have won our musical and artistic independence, and that the time has come when it is up to the politicians, certainly up to the statesmen, to give us the recognition to which we are entitled.

But this recognition will not come from any appeal that can be made to men who have too long lived in the rut of self-interest and party allegiance. It can only come through pressure upon them from without, and that pressure can only be exerted through united action, action on defined lines, for direct aims. The powers that be, whether in the state or national legislatures, know only the pressure of the vote, of public opinion. Till that pressure comes, they are indifferent to the cry of cul-

ture, of the intellectual, indeed, of the spiritual. It means nothing to them.

So I again appeal to all those who may go through the pages of this monumental issue, that they realize not merely the opportunity before them, but their individual duty to do their part in advancing the cause which we all hold so dear. And their duty in this respect cannot be met by writing a letter or signing a check. It means that each one must do his or her share for the advancement of music in their own localities, especially in seeing that it receives due recognition in their public schools, that local organizations and musicians and composers are given due encouragement, and above all, that they see to it that no person can appeal to their suffrages for a position, whether on a school board or as a legislator, who is not in sympathy with the intellectual and cultural progress of the country.

So let us be up and doing, and if we are true to ourselves, we shall not only further the great cause of human progress on the right road, we shall do more, we shall send to our legislatures, and particularly to our school boards, a far higher type of men than we are sending now.

John C. Freund

President of the Musical Alliance of the U. S.

Some Recent Endorsements

A Department of Fine Arts in the government of any progressive nation is a thing of too big and great importance to be even questioned.

As the creation of a National Conservatory of Music is certainly the logical course to pursue for the development of music in this country, administratively speaking, it presents enormous difficulties in the equalizing of benefit throughout the country, but this material side of the question will be largely counterbalanced by a richness of choice which can be drawn from for the organization of a faculty, as indeed, this country possesses indisputably the best representatives of each class of musical instrument.

If well organized from the start, the National Conservatory of Music can surpass in efficiency and result any national conservatory abroad.

If I may express an idea, I believe that the director should not be a musician but a "social organizer." Under him should be a superior council composed mostly of composers and conductors, then the faculty. At the next meeting of the directors of the N. A. of H. (National Association of Harpists, Inc.) I will make it my duty to stimulate the interest of my colleagues in your long awaited for idea. Enclosed please find my check.

CARLOS SALZEDO,
President of the National Association of Harpists, Inc.
New York, Oct. 10, 1920.

For many years I have enjoyed your paper. I have also enjoyed meeting Mr. Freund and members of the staff. I expect to remain a member of the Musical Alliance, for I am grateful to Mr. Freund for what he is doing for the advancement of music in this country.

EDWARD M. OSBORNE,
East Hampton, N. Y., Sept. 26, 1920.

Some time or other, perhaps when John C. Freund has passed out, people will tell the story of how he came upon the idea of starting a Musical Alliance, the most significant feature of which, to my thinking, is that its very existence suggests to musicians and music lovers, whose jealousies and rivalries have kept them apart, that they have a common interest, that "in union there is strength," that their battle is not with one another, but with the ignorance, indifference and prejudice of the world.

CHARLES EVANS,
Philadelphia, Pa., Sept. 28, 1920.

Enclosed please find my check for the next year's dues. You are to be congratulated on what you have already accomplished. One sees evidence of "the little leaven that leavens the whole lump."

Wishing you continued success, I am,
ESTHER MUNDELL,
San Francisco, Cal.

Please find enclosed annual dues in the Musical Alliance of the United States. It is a great organization and I am proud to have my name on its subscription list.

E. JANE WISENALL,
Covington, Ky., Sept. 12, 1920.

Enclosed please find subscription to an organization which has clearly demonstrated its usefulness, during an epochal period in the very life of music, when considered from either the industrial or professional viewpoint. Your efforts must receive the commendation of all having the best interests of the art at heart.

R. B. NISBET & SON,
By CARLETON H. NISBET.
Rome, N. Y., Sept. 22, 1920.

Enclosed find dues for the coming year. Am happy to be able to add my mite to furthering Mr. Freund's ideals.

LOUISE M. HENRICHSON,
Brooklyn, N. Y.

It gives me great pleasure indeed to renew my subscription to the Musical Alliance and my best wishes for its continued success.

HANNA BROCKS-OETTEKING,
New York.

I take pleasure in enclosing check for one dollar for my second renewal of membership in the Musical Alliance.

May it continue to serve the purposes for which it had its inception.

ASHLEY ROPPS,
Brooklyn, N. Y.

My best wishes for the continuance of the good work the Alliance is accomplishing. Enclosed find check for renewal.

LAURA SCHULER SMITH,
Lincoln, Neb.

Enclosed please find one dollar for membership in the Musical Alliance. Hope it will be a great success.

GEORGE F. BANDELOW,
New York.

I am sending my subscription to the Musical Alliance as I believe we should have a National Conservatory in Washington. From the standpoint of a musician residing part of the year in Washington and interested in its progress and a member the Arts Club of Washington, which fosters everything musical in the Capital, I wish you all good luck in this undertaking.

MARTIN RICHARDSON,
Mohonk Lake, N. Y., Oct. 14, 1920.

Charles City, Iowa, Musicians Plan Permanent Band Organization

CHARLES CITY, IOWA, Oct. 14.—Forest City has a band which has decided to play for the next nine months whether or not it has any financial support from the

city. Former band men from Waldorf College and interested musicians met at the Court House and formed a permanent organization. The number is now twenty and it will be increased to thirty. Oscar M. Lyders, music director at the college, will direct. Prof. Kolstoe of Waldorf College, was elected president. Albert Tweeton will instruct the reed section and Palmer Ostby the brass. A series of concerts will be given in neighboring towns this winter and early spring.

TORONTO HAS NEW CHORUS

Orpheus Society Organized Under Baker —Recitals Begin

TORONTO, CAN., Oct. 9.—Although Toronto now enjoys a large number of choruses of outstanding merit, another has recently been formed. It will be known as the Orpheus Society of Toronto and will be under the direction of Dalton Baker, who is on the faculty of the Toronto Conservatory of Music. The first concert of the new organization will be given in Massey Hall late in the season.

A joint recital that was very much enjoyed by those in attendance was given in the music hall of the Toronto Conservatory of Music on Oct. 7 by M. Ferdinand Filion, violinist, and Mme. Filion, soprano. Both are recent additions to the faculty of the Toronto Conservatory of Music. M. Filion opened with the Concerto of Mendelssohn and was enthusiastically received in this as well as his other numbers. He also gave Bach's "Chaconne" and a group of four pieces. Mme. Filion is the possessor of a pleasing soprano voice and appealed to the audience, especially in the "Bell Song" from "Lakmé." Harvey Robb proved a capable accompanist.

The annual meeting of the Welsman Studio Club was held at the Canadian Academy of Music when the reports showed a very successful year. The officers elected for the coming year were: Honorary president, Mrs. A. E. Gooderham; past president, Minerva Perry; president, Saida Whiteside; vice-president, Mrs. Coulthard; secretary-treasurer, Mabel Brents; convener of program committee, Mrs. Dawson; social committee, Mrs. E. C. Fox; social service committee, Lois Polson. W. V. B.

Professional Woman's League Announce First Social

The Professional Woman's League, Mrs. Helen Whitman Ritchie, president, will hold its first social of the season on Oct. 25, at the Waldorf-Astoria. The chairman of the day will be Grace Hoffman, assisted by the Misses Rappaport, cellist and pianist. George Arliss is to be the guest of honor and many prominent theatrical persons will be the guests of the club. Mrs. Douglas Bailey Boag is chairman of reception and Adah Johnson Shartle is chairman of program.

ENTERTAIN VETERANS WITH FINE MUSIC

40,000 Attend Confederate Congress in Houston—Many Programs

HOUSTON, TEX., Oct. 16.—Last night marked the close of the Confederate Reunion in Houston which had an attendance of considerably over 40,000 persons, members of the Veterans' and the Memorial Associations. Throughout the four days' celebration, many forms of musical entertainment were enjoyed; and visiting organizations from other Southern states, besides the several military bands, held much interest.

One was the United Confederate Choir of America, which has a membership of 800 singers made up from the various chapters of the Daughters of the Confederacy scattered throughout the South. Mrs. Hampden Osborne of Portsmouth, Va., is the leader of this choir which she organized fourteen years ago. The organization's *raison d'être* is to "sing the songs of the Old South in the old way"; they have collected and published a book called "Echoes from Dixie" which is now in its third edition. The works is purely a service of love, as the singers pay their own expenses.

Three boys' bands contributed fine features to the parades and assembly concerts. These were, first, our own Harris County School Band, one from Birmingham, Ala., of forty-two members, led by Eugene C. Jordan, and the Mississippi School Band from Columbia with twenty-six players under the leadership of W. S. Helms. The Girls' Musical Club has engaged for its opening concert, Eva Gauthier, mezzo-soprano, and Salvatore de Stefano, harpist. The Treble Clef has closed its contracts for the fall concert, the artists to be Grace Wagner, soprano, Lazzari, contralto, and Zanelli, with Frank La Forge at the piano. The club will sing La Forge's composition, "Flanders Requiem." Mrs. Cox, the director, having coached under him this summer, while she was in New York.

The Rice Institute Band has already thirty members this year now rehearsing under H. G. Thayer.

W. H.

Martin Richardson Sings at Lake Mohonk, N. Y.

LAKE MOHONK, N. Y., Oct. 10.—Martin Richardson, tenor, who is to be at the Mountain House here all through October, has appeared recently in several concerts. At one concert he sang songs by Woodman, Hahn, Massenet and Curran and an aria by Gounod among his numbers, and at another presented, in costume, *Canto's* Lament from "I Pagliacci." He was received with warm applause in these and other operatic arias and songs.

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MISCHA LEVITZKI

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Phenomenal
Pianist



Bookings Season 1920-1921

- Nov. 1, Aurora, N. Y.
2, Mt. Vernon, O.
4, Hamilton, O.
6, St. Louis, Mo.
9, Nashville, Tenn.
13, Memphis, Tenn.
15, Des Moines, Ia.
25, New York City
- Dec. 4, Brooklyn, N. Y.
5, New York City
8, Youngstown, O.
9, Columbus, O.
16, Norfolk, Va.
23, New York City
30, Joplin, Mo.
- Jan. 3, Canton, O.
4, Buffalo, N. Y.
6, Cleveland, O.
8, Cleveland, O.
11, Newark, N. J.
13, New York City
14, New York City
21, New York City
- Feb. 2, New York City
3, Troy, N. Y.
6, Milton, Mass.
8, Holyoke, Mass.
11, Boston, Mass.
12, Boston, Mass.
13, New York City
18, Pittsburgh, Pa.
19, Pittsburgh, Pa.
20, Pittsburgh, Pa.
21, Chicago, Ill.
25, Philadelphia, Pa.
26, Philadelphia, Pa.
- Mar. 7, New York City
9, Cincinnati, O.
14, Denver, Col.
18, Los Angeles, Cal.
19, Los Angeles, Cal.
21, Santa Barbara, Cal.
24, Sacramento, Cal.
27, San Francisco, Cal.
29, Riverside, Cal.
31, Redlands, Cal.
- April 3, San Francisco, Cal.
7, Palo Alto, Cal.
9-19, Northern Pacific States (4 recitals)
May-Sept. in Australia

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"A woman of rare intelligence and instinctive insight, abounding in emotional energy, she vitalizes her singing with the generous endowments of her nature." — *New York Globe*.

"She has a glorious voice, rich, velvety, sonorous; a voice of generous compass, with tones that are even throughout and full and round." — *Boston Herald*.

"She sings with a wealth of dramatic feeling and exquisite finish. She scored a tremendous success." — *Washington Post*.

"With a voice rich, full, velvety and excellently schooled, she is an artist who won favor in the opening scene and held it." — *Chicago Tribune*.

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"Who has made the greatest success of all the American singers heard here this summer." — *Ernest Newman* in *The London Sunday Times*.

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Within Six Months.

"Possesses one of the most agreeable baritones now on the stage." — *New York Evening Post*.

"The happy owner of a very beautiful and very even baritone voice." — *London Telegraph*.

"He seeks the spirit of what he sings, endeavors to give its mood and sentiment a definite and sympathetic expression." — *New York Times*.



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On the Pacific Coast, January.

In the Middle West, December-February.

In the East, early December, March, April.

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Ithaca, N. Y.
Springfield, O.
Norfolk, Conn.
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Lockport, N. Y.
Hagerstown, Md.
Columbia, S. C.

Orchestras:

New York Symphony
New York Philharmonic
Chicago Symphony
Philadelphia
Cleveland Symphony
Detroit Symphony
Cincinnati Symphony
St. Louis Symphony
New Haven Symphony
Russian Symphony
Metropolitan Opera

Choral Organizations:

New York Oratorio Society
Apollo Club, Chicago
Bach Choir, Bethlehem
Apollo Club, Brooklyn
Reading Choral Society
Schubert Oratorio Society,
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"Breadth of style."

"Sense of rhythm finely incisive."

"A distinct credit to our national music art."—**New York Tribune.**



"Her art has been moulded on heroic lines."—**New York American.**



"No bigger, broader, more luscious tone than that she drew from her instrument is within memory."—**New York World.**



"A violinist who invests her art with evident individuality."—**New York Evening Mail.**



"A violinist of picturesque presence. She brought the concerto to a brilliant finish without the spur of orchestral support."—**New York Times.**



"Displayed a wealth of temperament and remarkable vividness."—**Brooklyn Times.**



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Delightful Metropolitan
Prima Donna Soprano

*A Few of Last
Season's Important
Engagements*

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Columbia, S. C., Festival
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Soloist with

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Chicago Symphony
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Recitals in

Philadelphia, Pa.
Pittsburgh, Pa.
Chicago, Ill.
Detroit, Mich.
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Toronto, Can.
Montreal, Can.
Hamilton, Can.
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St. Louis, Mo.
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"It is not often that opera singers appear to good advantage in the more difficult realm of recital, but Miss Sparkes is one of the exceptions."—**New York Herald.**

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The
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Par Excellence

HANS LETZ, First Violin
SANDOR HARMATI, Second Violin
EDWARD KREINER, Viola
LAJOS SHUK, 'CELLO

Some of the cities where the Letz Quartet will play the coming season:

New York (20 concerts)
Philadelphia (4 concerts)
Brooklyn (3 concerts)
Northampton, Mass. (3 concerts)
Boston (2 concerts)
Pittsburgh, Pa.
Harrisburg, Pa.
Syracuse, N. Y.
Montreal, Can.
Newport, R. I.
Rochester, N. Y.
Detroit, Mich.
Cleveland, O.
Miami, Fla.
Tampa, Fla.
Charleston, S. C.
New Rochelle, N. Y.
Greensboro, N. C.



"It has reached excellence in the difficult art of quartet playing."—**New York Times.**



"One of the most stimulating pieces of performance heard here in a long routine of concerts."—**Rochester Post-Express.**



"Though one of the younger organizations of the sort, it already plays with the unity and plasticity of the greatest."—**Pittsburgh Gazette-Times.**



"Each individual member of the quartet was, in himself, a master of his instrument; but withal there existed a perfect subordination of self to the collective whole."—**Baltimore News.**

GUY LEE Maier & Pattison

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Acclaimed in the chief musical centers of the world.

"Before a large and demonstrative audience Guy Maier and Lee Pattison gave yesterday afternoon a marvelous demonstration of four-hand playing on two pianos. Their performance was not only marvelous, it was exhilarating. It was musically satisfying."—**New York American.**

"Scarcely can perfection in the ensemble of two pianos be more nearly reached than in the degree of attainment which Mr. Guy Maier and Mr. Lee Pattison attained last evening."—**Boston Transcript.**

"It would really be hard to say in which they were at their best, so supremely good they were in one and all."—**Westminster Gazette (London).**

"Their extraordinary performance showed not only virtuosity of the first order, but also such a perfection of thought, of style, of charm and of taste, that the audience fairly revelled in their work."—**Figaro (Paris).**

In addition to their many recitals they are engaged as soloists with the following orchestras:

Boston Symphony (3 concerts)
Chicago Symphony (3 concerts)
N. Y. Symphony (2 concerts)
New York Philharmonic
Cleveland Symphony
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AEOLIAN HALL NEW YORK

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"Gave an impressive performance of the great Liszt Sonata."—*New York Evening Post*.

Feb. 12, 1920

"One of the most admirable of the younger generation of pianists—gave a fine display of his sterling gifts and excellent artistry."—*New York Morning Telegraph*.

"Mr. Gordon's fleet dexterity and rhythmic emphasis gave point to Beethoven's rondo 'On a Lost Penny' and country dance, which were repeated."—*New York Times*.

April 18, 1920

"It was a program to prove his ease and grace of interpretation and to please an audience of size."—*New York Evening Sun*.

"There is a wholesome freedom in Mr. Gordon's playing, and an invigorating style which compels a lively attention."—*New York Evening Mail*.

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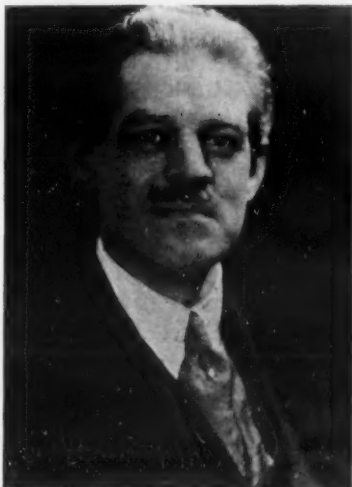


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ALBERTO GUERRERO, Piano.
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The Distinguished English Baritone
In Chamber Music Programs of Unusual
Interest, Including Compositions for
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"Their playing held numerous incisive and beautiful qualities."—*New York Globe*.

"Such a programme and such singing was to us the arcana of delight."—*London Telegraph*.



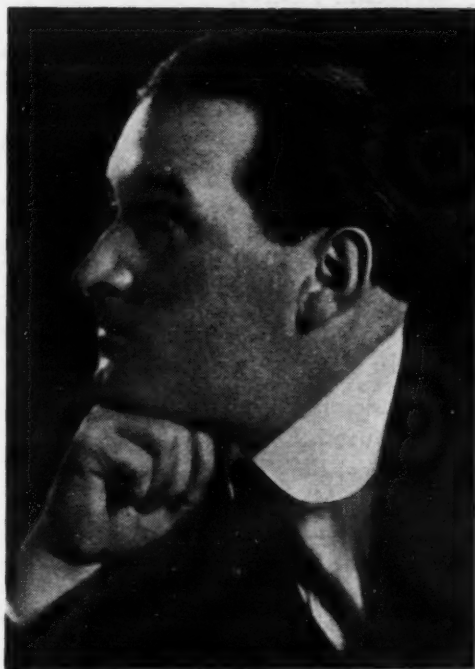
PAUL COSTELLO

Dramatic Tenor

"He equalled, if he did not outshine the famous John McCormack."—*Quebec Chronicle*.

"He has a wonderful voice, with the breadth and power of Caruso."—*The Daily Mail (Brisbane, Australia)*.

"His is the perfection of rarely complete cultivation."—*Springfield (Mass.) Union*.



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Coloratura Soprano

"A very beautiful soprano voice, smooth and flexible, sympathetic and emotional."—*New York Tribune*.

"A limpid, lovely tone quality, and a style as fresh as an April morning."—*New York Evening Mail*.

"A singer of more than ordinary interest in florid music."—*New York Herald*.

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In Recital Programs of
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"They are wonderfully gifted with voices that suggest the thrush-like quality of Melba's."—*New York Times*.

"Sing so wonderfully that I suspected that one of them was Galli-Curci in disguise."—*Chicago Herald-Examiner*.

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Brooklyn, N. Y., Proves Worthy Second to Manhattan Borough in Musical Matters

Immense Array of Concerts of all Descriptions, as Well as Performances by Local and Visiting Opera Companies, Make City a Real Music Center—Club and Choral Societies Afford Citizens Opportunity for Musical Expression

BROOKLYN, N. Y., Oct. 16.—Brooklyn is promised its usual season of musical opulence. The feeling is growing stronger each year that the Borough's musical affairs are well worth supporting, and that one need not go to Manhattan for the finest in the realm of music. The audiences at the Academy of Music are large and enthusiastic, and there is almost nightly some event of musical interest held in the large auditorium. Probably no city outside of Manhattan boasts of a more complete and worthy season of music than does Brooklyn; nor of more successful and finer amateur choral organizations. Year after year, Brooklyn enjoys its individual season of opera, its series of Boston Symphony concerts, Philharmonic concerts, New York Symphony concerts, and its long list of individual recitals. The coming year will fulfill all expectations based on past seasons.

The Committee of Seventy-five announces five Sunday afternoon concerts by the Philharmonic Society of New York, under Josef Stransky on dates as follows: Nov. 14, Dec. 5, Jan. 9, Feb. 6, and March 6. Among the soloists who will assist are Frieda Hempel, Olga Samarcoff, Arrigo, Serato and Fritz Kreisler. Already the Italian Lyric Federation has presented opera of noble character each Saturday night in September and October, including in its repertoire "Aida," "Fedora," "Gioconda,"



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"AMONG ALL THE YOUTH OF THE YEAR, THERE HAS BEEN, SEEMINGLY, NO SUCH PREDESTINED AND ALREADY ACHIEVING PIANIST."—*Boston Transcript*.

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TWO LEADING FIGURES IN BROOKLYN'S MUSICAL LIFE

On Left—Herbert Staveland Sammond, Director of the Morning Choral of Brooklyn. On Right—G. Waring Stebbins, A. G. O., the New Conductor of the Plymouth Choral Club and Organist of Plymouth Church.

"Pearl Fishers," "La Favorita," and others. On Sept. 24, the Rome Grand Opera Company gave its initial appearance at the Academy in "Rigoletto," with worthy artists and splendid orchestra.

Boston Symphony Series

The Brooklyn Institute offers, as usual, concerts and recitals of the finest order. The Boston Symphony, under Pierre Monteux, will give five Brooklyn concerts on Nov. 5, Dec. 3, Jan. 7, Feb. 4 and March 18, with Helen Stanley, soprano, Jean Bedetti, cellist; Alfred Cortot, pianist; Hulda Lashanska, soprano, and Erno Dohnanyi, pianist, as assisting artists. The New York Symphony Society, Walter Damrosch, conductor, will be heard in five Saturday matinee concerts, the first Dec. 4, of special interest, a Beethoven program in honor of the 150th anniversary of Beethoven's birth, with Mischa Levitzki, pianist. On Dec. 18, Fritz Kreisler will act as soloist, and on Jan. 22, a unique and more than ordinarily interesting program will be offered, with David Bispham reciting the text of Shakespeare's "Midsummer Night's Dream," accompanied by the orchestra in incidental music by Mendelssohn, for solos, chorus and orchestra. On Feb. 12, the soloist will be Frieda Hempel, soprano, and on March 12, Ignaz Friedman, pianist.

Recitalists of note, appearing under Institute auspices, include Sergei Rachmaninoff, Fritz Kreisler, Percy Grainger, Louis Graveure, Mary Jordan, Maier-Pattison, Adelaide Fischer, a Brooklyn soprano; Mario Laurenti, Leo Ornstein and others. In addition, there will be concerts by the Musurgia Club on Sunday afternoon, Nov. 14; the Grand Opera Quartet, whose personnel includes Pauline Bonelli, soprano; Richard Bonelli, baritone; Cora Cook, contralto; Sheffield Child, tenor, and Eleanor Shaw, pianist, of Boston; Chamber Music Concerts by the Letz Quartet on Dec. 6, Feb. 25 and April 11; the Hambourg Trio, Tollefsen Trio, Commonwealth artists and others. Of interest also, will be Members' Choral Evenings, with assisting artists. There will be offered eight interesting lecture recitals by Thomas A. Humason, Victor Biart and others.

The ten appearances of the Metropolitan Opera Co. at the Academy will take place on the following dates, names of the operas to be announced later: Nov. 16, Nov. 23, Dec. 11, Dec. 21, Dec. 28, Jan. 11, Feb. 8, Feb. 19, March 5, and March 19.

The Tollefsen Trio opens its season at Englewood on Oct. 8 at the High School. The Brooklyn concert occurs Nov. 26 in the Academy of Music under the auspices of the Brooklyn Institute. Mr. Penha's place will be filled by Paul Kefer, cellist. The Tollefsens go on tour again in Janu-

ary for four weeks. They will give two New York concerts: their own concert in Aeolian Hall in March, and with the Beethoven Society, at the Hotel Plaza on April 20.

Local Musical Organizations

The Brooklyn Light Opera Society, formerly known as "The Bushwick Musical Art Society" is scheduled to appear at the Academy on Election Day in "H. M. S. Pinafore." There will be a chorus of sixty and orchestra of twenty, under Anton W. Droge. The opera will be staged by Henry Armbruster, and will be given for the benefit of Cuyler House. The cast includes Frank Appleton, Theodore Wright, Robert Wyatt, William H. Wenz, William C. Eckenberg, Ernest A. Laube and others. During the season, the Brooklyn Oratorio Society, under Walter Henry Hall, with Columbia University Chorus, will be heard in concert. In the realm of ladies' choruses, the Chaminade Club, under Mme. Kuster, promises its usual three concerts on Nov. 30, Feb. 15, and April 26. A new president has been elected for the coming year, Mrs. Theodore Martin Hardy. The Morning Choral of Brooklyn enters upon its second season, with an enviable record of accomplishment in the short time during which its thirty odd members have worked together, led by Herbert Staveland Sammond. It ranks among the finest of Brooklyn's women choruses. Mr. Sammond expects that the club will be greatly augmented, and concerts will be given at the Academy of Music on Jan. 14 and April 14. There will also be a Morning Musicales and Luncheon in May. The officers for the year include Mrs. Harland B. Tibbetts, president; Mrs. Zella K. Lewis, vice-president; Mrs. Benj. W. Colvin, secretary; Mrs. H. R. Merrill, corresponding secretary, and Mrs. George W. Berry, treasurer.

Mundell Club in New Quarters

The seventh season of the Mundell Choral Club, M. Louise Mundell, director, opens with brilliant prospects. The organization, having outgrown the facilities of the Hotel Bossert for its evening concerts, found it necessary to hold its spring concert in the Academy of Music, and plans to give its concerts there this winter. The choral of sixty-five voices has been increased to seventy-five, thus affording greater possibilities of accomplishment. The first meeting will be a reception and musicale in honor of the many presidents who are members of the club, on Wednesday, Oct. 27, in the studios of Miss Mundell. A program of much interest is being prepared, with Mrs. Grace Meeks Banks, as soprano soloist. The two evening concerts will be given on Dec. 7 and April 5, with assisting artists. The program for the spring concert will be largely of com-

positions written for and dedicated to the Mundell Choral Club. There are three Mundell mornings planned to be held at the Hotel Bossert on Nov. 12, Jan. 14 and March 11, with assisting artists of note. The final event of the club's season will be its seventh annual White Breakfast, on Saturday, April 13 in the Grand Ballroom of the Hotel Bossert. The officers for the coming year include Mrs. Carroll Leja Nichols, president; Mrs. John G. Turnbull, first vice-president; Mrs. John J. Gillies, second vice-president; Mrs. Louise Elbert Strong, secretary; Ruth Hoogland, corresponding secretary.

Interest in Orchestral Work Grows

Orchestral work in Brooklyn is progressing. The Woelber School of Music is doing a very valuable work among the young people of the Borough with its Symphony Club, headed and directed by Frank Woelber. Mr. Woelber conducts what he terms a "progressive orchestral system," ranging from the first year ensemble to the Symphony Club of advanced players. In between these are included a Boys' Orchestra, a Junior Symphony, and a Girls' Violin Choir. Mr. Woelber and his Symphony Club have been a musical attraction for a number of Community Centers, and it is their aim to give at least one concert a year, performing symphonies of the first order, beginning this season.

Great progress is reported for the Brooklyn Orchestral Society, and high hopes are entertained for enlarging and perfecting the project. Herbert Braham will again conduct the orchestra, and a concert is planned to be held at the Academy of Music, Dec. 13, with Reinald Werrenrath as soloist. A committee of influential men has been formed to finance the organization, and they plan to virtually endow the society. They include Thomas L. Leeming, president of the Academy of Music, chairman; Wm. H. English, president of the Montauk Club, vice chairman, and Harry J. Kane, Herbert Swinn, managers of the Academy, will manage the affairs of the orchestra.

Among the men's choruses, The Apollo Club announces three concerts at the Academy of Music, to take place Dec. 14, March 1 and May 3. Dr. Brewer will conduct.

Plymouth Has New Organist

Of interest in the club world of Brooklyn is the change in conductorship of the Plymouth Choral Club connected with Plymouth Church. Bruno Huhn, who for several years past has led the club with such splendid results, has accepted a Manhattan invitation, and will relin-

BROOKLYN'S MUSICAL INVENTORY

Metropolitan Opera Season
New York Philharmonic Series
New York Symphony Series
Boston Symphony Series
Brooklyn Orchestral Society
Brooklyn Symphony Club
Brooklyn Oratorio Society
Italian Lyric Federation
Mundell Choral Club
Plymouth Choral Club
Morning Choral Club
Woodman Choral Club
Apollo Club
Tollefsen Trio

quish his duties both as organist of the church and director of the club, to a well-known Brooklyn musician, G. Waring Stebbins, for the past eight years conductor of the Singers' Club of New York. Mr. Stebbins will inaugurate a chorus choir in conjunction with the quartet at Plymouth Church, and will take charge of the Plymouth Choral Club. The concert dates have not been announced, except insofar as the promise of a concert in January and one in April.

The Woodman Choral Club, R. Huntington Woodman, conductor, reports enlarged membership, and plans to give two concerts at the Academy of Music, the first on the last Friday in January, and the second on the last Friday in April. The soloists are to be announced later. A new president has been elected for the coming year, Mrs. Duryea Smith, Jr. A. T. S.

Hans Hess, cellist, of Chicago, whose concert work is under the direction of Hugo Boucek of New York, appears on Nov. 4 at Indianapolis, Ind., and on Nov. 19 at Maywood, Chicago.

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Philadelphia Faces Most Fruitful Season of Its History



SIGNIFICANT FACTORS IN THE QUAKER CITY MUSIC

No. 1—Arthur Judson, for Several Seasons General Manager of the Philadelphia Orchestra and head of "Concert Direction, Arthur Judson," Which Brings Many Important Artists to Philadelphia. No. 2—Academy of Music—Philadelphia's Historic Auditorium, Dedicated in 1857 and This Season to be Rededicated as a Community Music Center Under a New Régime. It has been for Twenty Years the Home of the Philadelphia Orchestra and after a Decade's Lapse Again Becomes the Seat of the Metropolitan Opera Company's Philadelphia Season. No. 3—Alexander Van Rensselaer, Leader in Financial and Social Circles and for Many Years President of the Philadelphia Orchestra Association, Which Maintains the Philadelphia Orchestra. No. 4—Edward W. Bok, For Thirty Years Editor of the "Ladies' Home Journal," President of the New Academy of Music Corporation, Director of the Philadelphia Orchestra Association. No. 5—Herbert J. Tiley, Mus. Doc., Prominent Business Man and for Many Years Conductor of the Strawbridge & Clothier Chorus, Which Is to Feature Novelties by American Composers, Among Other Important Offerings at Its Public Concerts. No. 6—Henry Gordon Thunder, Mus. Doc., Director of the Choral Society and the Fortnightly Club, Each of Which Will Appear in Several Concerts. No. 7—Mrs. Edwin B. Carrigue, President, Matinée Musical Club, Which Will Give Many Important Musicales and Formal Concerts This Season.

PHILADELPHIA, Oct. 15.—Centering about the restoration of the historic old Academy of Music as a focus of musical and artistic activities the prospects for a remarkably brilliant, extended and varied season of 1920-21 are not a matter of hopeful prophecy but of definite and ascertained data already in hand. Forecast becomes really not a matter of claim or boast, but one merely of tabulation and explanation. If one wished to assume the prophetic mantle and vaticinate pleasantly, one could say with a good deal of assurance that this season, already opened successfully and earlier than wonted—on Sept. 30, to be precise—will be the most fruitful, extensive and stimulating in the history of musical affairs in Philadelphia. And this is taking into full cognition the hitherto banner record of last season, certainly in many respects the most prolific of concerts and other occasions on which music lovers do congregate, in the twenty years' recollection of the present writer in musical journalism.

With a home orchestra established firmly both as to financing, personnel and traditions over a period of more than twenty years' (the Philadelphia Orchestra on Oct. 15-16 commenced its twenty-first year of history), and as firmly in the affections of music lovers through its splendid achievements; with an opera season of sixteen weekly performances in the Academy by the world's standard lyric-dramatic organization, the Metropolitan Opera Company, and with the local operatic roster actually quadrupled this year thanks to the entry of the praiseworthy and efficient Italian Lyric Federation, which is giving a season of twenty-five weeks of two performances per week with adequate equipment and

excellent casts at the Metropolitan, Oscar Hammerstein's old house, built especially for opera-giving; with at least three operas in English by the Philadelphia Operatic Society, now in its fifteenth year, and with prospects of visits from the Chicago opera forces and the Gallo troupes, both in English and Italian repertoires; with a full dozen of highest grade choral, part-singing, instrumental and other organizations, such as the Choral Society, the Mendelssohn Club, the Rich Quartet, the Schmidt Quartet, the Philadelphia Orchestra Ensemble, the Palestrina Choir, the Strawbridge and Clothier Chorus; with literally dozens of neighborhood, sectional or specialized smaller musical organizations; with the visits of the Boston and New York Symphony orchestras, the Flonzaley and other quartets, and of all the distinguished virtuoso soloists as well as those worthy newer artists who are developing their careers and testing their mettle—with such assets as these Philadelphia is already in the swing of the season of 1920-21.

For already the Philadelphia Orchestra has been heard in two pairs of concerts of the formal season, the Salmaggi forces have sung "Aida," "Carmen," etc., in inaugural of their tenure at the Metropolitan, Eugen Ysaye and Alfred Mirovitch, débutant Russian pianist, have played, Fokine and Vera Fokine have paid light-footed tribute to Terpsichore, and Tom Burke, the notable new Irish tenor, with a Covent Garden reputation back of him, has sung. These are written pages in the book of Philadelphia's musical history for 1920-21 and there is hardly to be a blank page in the remainder of the seasonal volume. There will be more than 200 musical events in the season and on the calendar the season does not number any more days than that.

The most significant feature of the season is the happy solution of what was to become of the Academy of Music and where the Philadelphia Orchestra and the opera season were to be housed. The housing shortage had struck music and art with a vengeance until Edward Bok, Charlton Yarnall, Alexander Van Rensselaer and other public-spirited and civic-minded citizens who for years have been the inspiring and working forces in the development of musical Philadelphia, came to the rescue. They formed a new company, the Academy of Music Corporation, which was given a five-year lease on the building—at a big financial sacrifice by the way—and the orchestra acquired title to a more permanent residence and the opera found a place to go.

Meanwhile the Metropolitan, sold to the Most Noble Order of the Mystic Shrine, thanks to the fine spirit of the new owners, is also to be open for musical events. A number of the important concerts and recitals are already booked for the building, which is to keep its big auditorium intact as well as provide quarters for the social and fraternal activities of the Shriners; and the Italian Lyric Federation has already commenced a twenty-five-week season of grand opera there under the general direction of Cavaliere Alfredo Salmaggi.

Alfred Hoegerle returns to the Academy as manager of the house, after ten years spent as general manager of the Metropolitan, and George Haly, for many years in charge of the Academy box office on Chestnut Street, has been put in charge also of a new box office which by way of an innovation is to be open all day and evening in the Academy building. Formerly the Academy box office was open only before particular performances. Edward Bok, chairman of the new governing corporation, will have an office in the Academy building to keep in con-

tact with the development of the new régime. Mrs. Frederick W. Abbott, for many years of the Matinée Musical Club, has associated herself with the new management. She will act as the personal representative of Mr. Bok in connection with all local engagements for the Academy.

The twenty-first season of the Philadelphia Orchestra is the first under the new dispensation of an adequate endowment. The twenty-first season consists of twenty-five Friday afternoon and twenty-five Saturday evening programs in the Academy, so far as home is concerned, and a number of concerts both in other parts of the city and outside Philadelphia. Of these particularly worthy of note is the increase of the New York series from five to eight.

To Present Modern Novelties

Mr. Stokowski spent the summer in Europe, where he gathered a number of compositions which show the ideas and trends of the moderns. Among them may be mentioned ten "Passacaglias" by Cyril Scott, the English composer and pianist, who will make his American début with the orchestra, probably in his much discussed original concerto, "Italia"; a rhapsody by Casella, one of the most promising of the younger Italian school; Debussy's "Iberia," a series of "images for orchestra"; Mahler's Second, sometimes called the "Resurrection," Symphony, and works by the Russians, many of whose compositions Mr. Stokowski has introduced to American audiences.

The Friday afternoon concerts are virtually oversubscribed and the Saturday evening concerts will be almost entirely filled through seasonal subscriptions. Carnegie Hall, where the New York series of eight concerts will be given, has been sold out for them all.

[Continued on page 71]

*Photo by Garo*

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Philadelphia Faces Most Fruitful Season of Its History

[Continued from page 69]

Twelve of the concerts will be given without soloist, thus fulfilling the ideal of the connoisseur in symphonic music who desires a purely orchestral program, for half of the season. At the other concerts the soloists will be Cyril Scott, Mischa Levitski, Sergei Rachmaninoff, and Olga Samaroff, pianists; Fritz Kreisler, Jacques Thibaud, Thaddeus Rich, concertmaster of the orchestra; Alexander Schuller, a young Russian newcomer, and Carlton Cooley, formerly of the orchestra forces and now first viola of the Cleveland Orchestra, who won the Stokowski medal last year, carrying with it an appearance with the orchestra, for violinists; Hans Kindler, for a number of years and up till last spring first cellist of the orchestra; Michael Penha, a Dutch musician, Kindler's successor; Margarete Matzenauer, Hulda Lashanska and David Bispham, native Philadelphian and world-famous baritone, singers.

An important feature of the season will be the appearance as guest conductor of Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, who led the Philadelphia Orchestra with such notable success at a pair of concerts last season. The concerts of Jan. 7 and 8 and Jan. 21 and 22 will be played under his direction, as well as concerts in Wilmington, Washington, Baltimore, Harrisburg and Pittsburgh, beginning on Jan. 10.

To Unite with Chorus

The Orchestra Chorus, whose excellent work last season called forth tributes from the leading critics, will again be maintained as an assisting body. Stephen Townsend, of Boston, who was responsible for the training of the singers last year, has been re-engaged for the coming season. Mr. Stokowski is planning to present in connection with the choral forces Mahler's Second Symphony, the Ninth Symphony of Beethoven and the great "Requiem" of Brahms, a novelty for these concerts. The latter work he proposes to play, also, at one of the New York concerts.

The personnel of the orchestra for next season is probably composed of more excellent musicians than at any previous time in the existence of the organization. The leaders of the various choirs remain unchanged, with the exception of the first cello and the first viola. Michel Penha, a Dutch cellist of great excellence, and Romain Verney, formerly first viola of the Chicago Opera Company, have been engaged for these important positions. The other changes, constituting only a small percentage of the entire orchestra, have been made with a view to increasing the artistic excellence of the organization.

In planning for the season of 1920-21 the association decided to limit its out-of-town concerts to those places where a series of concerts is given. In New York the demand was such that the series was increased from five concerts to eight. Reports from Washington, Baltimore and Harrisburg indicate that a similar condition exists in those cities, while in Wilmington and Pittsburgh there have been great increases in the already large season sales. With the exception of Pittsburgh, five concerts are given in each of these cities. In Pittsburgh the series consists of five afternoon and five evening concerts. So insistent was the demand for the services of the orchestra in Toronto in connection with the annual festival of the famous Mendelssohn Choir that arrangements have been concluded for four appearances in that city. The so-called "educational" concerts will consist of five appearances at the University of Pennsylvania and one appearance at Princeton University.

For the initial concert of the twenty-first season, and the ninth under his fertile and achieving conductorship, Dr. Stokowski and the Philadelphia Orchestra played the "Eroica" symphony, the "Euryanthe" overture and other numbers on an all-symphonic program, the striking feature of which was "Comes Autumn Time," an overture by Leo Sowerby, the young Chicagoan, and based on a poem by Bliss Carman. The inclusion of this last on the opening program of the Philadelphia Orchestra was in line with Mr. Stokowski's fixed policy of encouragement both of American composers and those of the neo-modern school.

Of the modernists he will give many novel examples in the course of the year, including Ravel, whose new suite is expected to be completed before spring; Roger-Ducasse, a "new" Frenchman;

Erik Satie, whose composition has full instrumentation by Debussy; Schoenberg, whose "Guerrelieder" is underlined; Sir Edward Elgar; Granville Bantock; Delius; Braunsfels, a young German, whose symphonic variations will be played; Schreker, Austrian of the most modern school; Sibelius, the Finnish composer, whose most recent work is in the Stokowski portfolio; Malipiero, whose "Pausa del Silenzio" introduced him to American audiences through the Philadelphia Orchestra last season, and who was recently awarded the \$1,000 Coolidge prize for a new chamber music compo-

tor for the Victor Company, will direct all the concerts of the Philharmonic Society of Philadelphia this season. There will be several of these at fortnightly intervals in the Shubert Theater. These programs of classic and standard music, with notable soloists, will as usual be given on Sunday evenings. They are open only to members of the Society, as it is against the "blue laws" of the State of Pennsylvania to give concerts or other entertainments for an admission fee.

The Frankford Symphony Society will give several concerts with its own membership under the direction of Hedda Van

course, predominate, but Signor Salmaggi promises works of other schools and many novelties or quasi-novelties in the line of works that have not been produced locally for many seasons. Among the novelties already under way is Bizet's "Pêcheurs des Perles," last heard here in Gustav Hinrichs's seasons a quarter of a century ago. Already "Aida," "Carmen," "Il Trovatore," "I Pagliacci" and "Cavalleria Rusticana" have been given. It is not "star" opera, of course, but the productions are very satisfying. The staging has been adequate and the principals more than competent. The orchestra, in which many familiar faces from the Philadelphia Orchestra are visible, has been splendidly good under the direction of Fulgenzio Guerrieri. Other conductors are Clifton Chalmers, Adriano Ariani and Leopoldo Mugnone. Among the artists are Barbara Eldredge, Irene Bonheur, Maddelena Bossi, Nana Genovese, Carlo Marziale, Romeo Boscarri, Carlo Feretti, Italo Pichi, Angelo Antola, Marie Stapleton, and Enrico Nani, many of whom have been heard here in connection with other opera companies.

The Italian Lyric Federation has established an innovation in the form of a chorus school, which is designed to recruit the choruses. Both vocal and stage training will be given the applicants and they will graduate into actual operatic stage work.

Training in opera, this time opera in English, will continue to be a feature of the work of the Philadelphia Operatic Society, which has been under the direction of Wassili Leps for a decade. The society was formed in 1906 and has given at least three performances each season. Its members are busily rehearsing for the fiftieth production, which will take the ambitious form of Wolf-Ferrari's "The Jewels of the Madonna," which is to be given at the Academy on Nov. 2, Mr. Leps conducting. Although much of his work lies in New York these days, he comes over to Philadelphia twice a week to rehearse the Operatic Society. The society is fortunate in having as its new stage director Carl Schroeder, who has had wide experience in operatic direction. The cast will include Emily Stokes Hagar, Josephine Bonniwell, Paul Volkmann and Reinold Schmidt. In January the Operatic Society will give a performance of "El Capitan," by John Philip Sousa, one of the best operettas by an American composer. Mr. Sousa has promised to come over to conduct the work, which has not been revived here for years. Present plans are to have two performances of "El Capitan." In February it is planned to repeat "Boccaccio," with which Mr. Leps won a big success last season, and then to get back to the grand operatic atmosphere in the spring with "Aida," which the organization has done successfully several times and which Mr. Leps directs with distinction. Ernest T. Triggs, president of the Chamber of Commerce, is the president of the society and he and other prominent business men are taking great interest in the welfare and development of the organization, which is now a genuine Philadelphia institution, brought to genuine achievement through much perseverance and hard work.

There is a possibility that Fortune Gallo will bring his San Carlo Company to Philadelphia for several performances. His English company had a run here last season. It is also hoped that when the Chicago Opera Association makes its eastern trip to New York and Boston that a Philadelphia visit may be fitted into the itinerary. Plans looking toward bringing the company here are projected already.

Henry Gordon Thunder's Chorus

The Choral Society, under the direction of Henry Gordon Thunder, will maintain its long-time policy of bringing the best of oratorio and cantata music to the Philadelphia public. By popular request Elgar's "King Olaf" will open this season's activities at the Academy of Music on Dec. 9. The soloists will probably be Mae Ebrey Hotz, soprano, The traditional "Messiah" will be the Yuletide offering, at the Academy on Dec. 30, under Dr. Thunder's direction, with notable soloists. The society will also resurrect from classical lore a work of Handel's, "Judas Maccabeus," for its spring concert on April 21. It will also give summer concerts of oratorios at Willow Grove. Henry L. Cassard, a well known business man, has been elected



Photo by Haeasler Studio

LEOPOLD STOKOWSKI, CONDUCTOR OF THE PHILADELPHIA ORCHESTRA

sition; Casella, another Italian composer of the younger generation; De Vreulis, a young Belgian, and Stravinsky, whose "Fire Bird" was introduced here by Dr. Stokowski.

Boston Symphony Series

The Boston Symphony Orchestra, now in its fortieth season, will give its usual series of five concerts in the Academy of Music, under the direction of Pierre Monteux. During almost the entire range of its long career its Philadelphia season has been one of the outstanding events of the local musical year. This year the concerts will be on Nov. 1 and 29, Jan. 3 and 31 and March 14. Mr. Monteux during his summer in France and England found some interesting new works representative of the trends of these countries and some of them will appear on his programs, as will typical works of the daring neo-Italian school, which is relieving Italy of the imputation of being an operatic country without much genius for symphonic composition.

The soloists will be Helen Stanley, soprano; Hulda Lashanska, pupil of Sembrich, who made a marked impression here last season; Jean Bendetti, cellist; Alfred Cortot, pianist, and Erno Dohnanyi, pianist, a Magyar musician, who comes to this country for the first time in twenty years.

Visit of Damrosch Forces

Helen Pulaski Innes will be the local manager of the wonted series of programs by the Symphony Society of New York, which is always welcome. Under the direction of Walter Damrosch, fresh from European triumphs, it will play at the Academy Oct. 28, Dec. 16, Jan. 20 and Feb. 23. The soloists thus far announced are Fritz Kreisler, Frieda Hempel and Sergei Rachmaninoff. Mr. Damrosch also has a list of novelties in store.

Josef A. Pasternack, formerly of the Metropolitan and now symphonic direc-

tor for the Victor Company, will direct all the concerts of the Philharmonic Society of Philadelphia this season. There will be several of these at fortnightly intervals in the Shubert Theater. These programs of classic and standard music, with notable soloists, will as usual be given on Sunday evenings. They are open only to members of the Society, as it is against the "blue laws" of the State of Pennsylvania to give concerts or other entertainments for an admission fee.

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Operatic Offerings

Mr. Gatti-Casazza will bring the New York company over on sixteen Tuesday evenings. The season will open Nov. 30 and end April 19. The subscription has been very large and doubtless the house will be oversubscribed in view of the fact that the regular operagoers who formerly filled the somewhat larger Metropolitan Opera House will have to be accommodated within the Academy capacity. The repertoire has not yet been announced, but last spring Mr. Gatti-Casazza, in promising the continuation of the Philadelphia season, said that the Quaker City would be well taken care of in the novelties and in the appearance of the star favorites. With the opening of the season of the Italian Lyric Federation at the Metropolitan Opera House the first week of October Philadelphia's operatic prospects have been literally quadrupled. Chevalier Alfredo Salmaggi, the impresario, contemplates a series of twenty-five weeks, with performances on Thursday evenings and Saturday afternoons. The standard Italian repertoire will, of

[Continued on page 77]

NANÁ GENOVESE

MEZZO-SOPRANO



Formerly of Manhattan Opera Company and San Carlos Opera Company. Engaged for Special Performances with Italian Lyric Federation.

Press Comments

Buffalo Express:

"A new singer, Nana Genovese, was heard as 'La Cieca,' the blind mother, disclosing a voice of unusual richness and warmth so well produced as to give constant pleasure to the ear."

Rutherford Republican and American:

"'Cavalleria Rusticana' was the selection made by Mme. Genovese for the opening night. Her interpretation of 'Lola' was magnificent. Her resonant voice so clear and strong, its subtle melodious charms thrilled the audience. As one enthusiast remarked, 'We liked her even before she sang, but when later we heard her rare and beautiful voice, our pleasure was increased ten-fold!'"

Paterson Press-Guardian:

"Mme. Nana Genovese, who sang the part of 'Azucena, the Gypsy,' gave a sympathetic interpretation of the rôle and charmed her audience, who enthusiastically and repeatedly recalled her, by both the pure contralto quality of her voice and her fine histrionic ability. Her last act was especially well sung, with a highly artistic appreciation of the dramatic values of the part."

Paterson Morning Call:

"Mme Nana Genovese, in her clear mezzo-soprano voice that needed but the first few notes to stamp her as an artist, gave 'Habanera,' from 'Carmen.' The selection was well rendered and the appreciation of her audience was a merited one."

Paterson Press-Guardian:

"Mme. Genovese was heard in three groups of songs—in French, Italian and English—and the audience was with her from the first song until the conclusion of her splendid numbers, so excellently given. Mme. Genovese is classed with the foremost artists of the country, and what has been said of her charm, personality and ability in other places was in nowise overdrawn."

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As soloist with the New York Philharmonic, Mr. Hughes was the only American man pianist engaged on the regular subscription series of any of the great orchestras playing in New York last season.



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"Rosa Raisa stands alone! She has no rivals! Who is the greatest opera singer of the day, next to Enrico Caruso? Rosa Raisa is her name."—Henry T. Finck, N. Y. Evening Post, February 4, 1920.

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Photo by Mishkin, New York

Miss Brock is a young singer with a very high coloratura voice of exquisite lyric quality. Her phrasing is good and she has delightful style in singing.—*Washington Post*.

Eleanor Brock has a flute-like voice, silver clear and absolutely irreproachable on inconceivably high notes with its beauty. Her breath control is as faultless as her voice is sweet. She completely captivated each and every one in the audience.—*Altoona Times*.

Appeared with great success last season in joint recitals with Alessandro Bonci in New York, Brooklyn, Washington, Providence, Cleveland, Morgantown, Altoona, Johnstown, Ann Arbor

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Florence NELSON

LYRIC SOPRANO

RECITALS IN COSTUME

Florence Nelson, American soprano, gave a concert here last night, at Hotel Pavillon. Her program, both varied and interesting, found great favor with the large number of enlisted men. Miss Nelson possesses a soprano voice of great purity and sweetness.—*Paris Herald*.

Miss Nelson has an excellent voice of agreeable quality. In the "Adio" from Bohème and Michaela's Aria from Carmen, she exhibited a marked ability for operatic music.—*New York Sun*.

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DICTION

MAGNETIC
STYLE

COLORFUL
VOICE

PLEASING
MANNER

INTERESTING
PROGRAM

Three Wolf-Ferrari songs started things off in a decidedly winning fashion and the English group was reserved for Miss Martin's superlative diction and most magnetic style.—*New York Evening Mail*, April 9, 1920.

She was wise in choosing a program that for the most part was suited to her voice and style. Her voice is pleasant in quality.—*New York Times*, April 9, 1920.

Miss Martin has a pretty voice. It is smooth and of good quality. Her program was more interesting than the average recital program. The prettiness of her voice is a praiseworthy quality.—*New York Evening Telegram*, April 9, 1920.

In airs by Wolf-Ferrari and Sibella she disclosed a voice of good range and naturally clear quality. She sang with attractive simplicity and good feeling.—*W. J. Henderson*, *New York Sun-Herald*, April 9, 1920.



Ira L. Hills Studio, N. Y. City

Alma Simpson

AMERICA'S FOREMOST LIEDER SINGER

Stockholm Dag-
blad:

"The sympathetic artist, Alma Simpson, who yesterday appeared in a program of Lieder, by Schumann, Schubert and Brahms made a lasting and satisfying impression as to her vocal and interpretative ability."

Regina Morning
ing Leader, June
25, 1920:

"Miss Simpson's beautiful lyric soprano voice won her audience from the first, though it did not grow demonstrative till her French, Spanish and Italian groups had ended, and she came to sing in English. For this part of the program the house could not hear her often enough."



Seattle Times:

"The program was about evenly divided between Lieder and dramatic arias which disclosed the varied quality of a really remarkable voice. Alma Simpson's voice is admirably suited, both as to power and range for the best work expected of a lyric soprano."

La Prensa of Buenos Aires says:

"Alma Simpson sung in French, English, Italian, Norwegian and Spanish, displaying her wonderful talents. She was loudly applauded."

Regina Evening Post, June 25, 1920:

"Alma Simpson completely captivated the audience which attended her recital at the Stadium last night. She has a beautiful lyric soprano voice over which she has the most marvelous control. Without the volume of a Tetrazzini or the vocal contortions of a Galli-Curci, she has, nevertheless, a quality of tone excelled by few of the world's great prima donnas. It was a great night for the music lovers of Regina, and the enthusiasm of the audience became more pronounced as this great artist appeared in each succeeding group."

Exclusive Management

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New York City

Marcus Kellerman

AMERICAN BARITONE

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NEW YORK ORATORIO.
BOSTON HANDEL AND HAYDN
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LOUISVILLE MAY FESTIVAL.
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Mr. Kellerman's repertoire consists of all the standard Operas and Oratorios, from the heaviest classics to the simplest songs and ballads, that are familiar to, and beloved by all. His motto, however, is "America first." Consequently he features the American Composers in all his recitals.

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Great Baritone is one of
World's First Artists.

When the press of a country unites in according to an Artist such tribute as has been bestowed upon Marcus Kellerman, there is little doubt as to his supreme position.

H. E. Krehbiel, of the New York
Tribune, Says:

"Marcus Kellerman's voice is one of great beauty and has an especial merit of vital resonance. His art is most admirable."

New York Evening World:

Mr. Kellerman sang with a rich effective voice and fine musicianship.

Carmen PASCOVA

MEZZO SOPRANO

Chicago Opera Association

Evening Post, March 4, 1920.—"Australia has given to the musical world Nellie Melba, Percy Grainger and Ernest Hutcheson. For a population barely as large as that of New York City, that is doing pretty well. Still, others are coming to be added to the list. The latest is Carmen Pascova, who was heard in Aeolian Hall by an audience generous with applause."

New York Tribune, March 4, 1920—"Pascova well received at Aeolian Hall recital—Australian singer possesses a voice of admirable power and general richness."

New York Times, March 4, 1920.—"Agreeable to see and hear—gave a matinee recital before a musical and in part an operatic and enthusiastic audience."

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MARGUERITA SYLVA

UNANIMOUSLY ACCLAIMED *by the* NEW YORK CRITICS

AFTER RECITAL, October 10th

PROGRAM

- | | | | |
|--|--|---|--|
| I | | III | |
| AIR: a. J'ai perdu mon Euridice from "Orfeo".....Gluck | | Lettre a une Espagnole.....Raoul Laparra | |
| b. Richard cœur de Lion 1784.....Gretry | | Seguidilla Calesera } Spanish Folk Songs | |
| c. Danza Fanciulla 1755.....Durante | | La Nana } | |
| II | | IV | |
| a. Alger le Soir.....Felix Fourdrain | | a. In the Silent Night.....Rachmaninoff | |
| b. Le the.....Chas. Koechlin | | b. Another Little Hour.....Gretchaninoff | |
| c. Colloque sentimental.....Debussy | | V | |
| d. Mandoline.....Poldowski | | a. Faltering Dusk.....A. Walter Kramer | |
| e. Souffrance.....H. de Fontenaille | | b. Thou Art the Night Wind.....Harvey B. Gaul | |
| f. J'ai peur d'un baiser.....Szule | | c. Song of the Tristram.....Felix Borowski | |

Conraad V. Bos at the Piano
Steinway Piano Used



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Richard Aldrich—New York Times

Mme. Marguerite Sylva Sings

When Mme. Marguerite Sylva announced an "at home recital" of songs at the Times Square Theatre for yesterday afternoon it was probably to prepare her auditors for something different from a plain recital, or a "not at home" recital. The difference consisted chiefly in the confidential relations that the singer established with her audience by various chatty remarks, confessions and anecdotes which she interspersed between the numbers of her program.

Even without these, however, discriminating listeners would have derived much pleasure from Mme. Sylva's presentation of a program largely French, ancient and modern, except for three Spanish songs and three American. The dramatic or operatic style penetrates some distance into her method of song interpretation, not, on the whole, to excess, nor to their detriment, but often to the advantage of the distinctness with which the mood is suggested and enforced.

Mme. Sylva's voice is remembered as a soprano of sympathetic, often beautiful, quality, and a low range of unusual power and dramatic potency. She sang with taste and spirit, with charm and even distinction, especially in the French and Spanish songs, with which she has an evident sympathy, and with a wide variety of expression. Her diction in French is excellent; the Spanish songs (one by Laparra, the other two being folk songs) she sang in Spanish, with an apology. The second of these Spanish songs, "La Nana," shows an unmistakable and fascinating Oriental influence.

Mme. Sylva was assisted by Miss Natalie Boshko, who played Vieuxtemps' "Ballade and Polonaise" in an immature manner, and Mr. Conraad Bos, who played the accompaniments delightfully. The proceeds of the concert were for the benefit of the Extension Fund of the National Federation of Women's Clubs.—Richard Aldrich.

New York Tribune

Marguerita Sylva Gives Song Recital

Mme. Sylva's recital was an informal affair. Between numbers the singer addressed the audience and explained the songs, which included groups by French, Spanish, Russian and American composers.

Mme. Sylva will soon appear in George Cohan's Revue. Perhaps it was in preparation for this type of work that she introduced a war song concerning the difficulties of an American soldier who could not speak French and a French girl with a limited English vocabulary, into the middle of a program dignified no less by the names of Gluck, Gretry, Fourdrain, Debussy, Rachmaninoff, Gretchaninoff, than by the high quality of the singer's performance. Still, in spite of this bit of vaudeville, Mme. Sylva remained throughout the program an artist of the first rank. She used her voice with admirable discretion, and her phrasing and diction, particularly in the French songs, were of the finest. Mme. Sylva has always shone as an interpreter. Her Carmen is one of the most vivid and compelling performances that we remember. So it was not surprising that without the aid of costume and scenery her thorough knowledge of the art of singing and native intelligence would triumph with interesting results.

Conraad V. Bos was the accompanist and, by way of variety, Miss Natalie Boshko contributed some rather mediocre violin playing.

Katherine Spaeth—Evening Mail

A Recital Novelty

The face of Marguerita Sylva is one of the most beautiful on the concert stage. But it is also a very practical one.

She can make it express almost anything, no matter whether she is singing or not. That is one reason why her unique "At-Home Recital" at the Times Square Theatre yesterday afternoon gave such a brilliant start to the campaign of the National Federation of Musical Clubs for their extension fund.

Miss Sylva, in black velvet, with a tasseled hat that suggested a piquant Pierrette, explained one object of the fund as helping "jobless opera singers" by eventually bringing opera into every American city.

There were little speeches all through her programme, explanations of the songs, confidential information on stage affairs and a personal introduction for Nathalie Boshko, who played the violin exceedingly well. No singer but Marguerita Sylva could have done it in just that way. She closed with an impromptu bit of "Carmen," making a chair represent the place where the cold tenor should be sitting, and then thanked her audience for staying right to the end. But there was reluctance in their leaving, for it was very pleasant to hear words so clearly pronounced in so appealing a voice by a Pierrette so incredibly pretty.—Katherine Spaeth.

Sylvester Rawlings—Evening World

Novel Recital by Mme. Sylva

Marguerita Sylva, in a ravishing costume, gave an at-home recital in songs at the Times Square Theatre yesterday afternoon, that provided unique and refreshing entertainment. She took the audience into her confidence, telling pertinent stories about the songs that she sang and their composers, and making fun of herself and of the spotlight man, who himself seemed to be something of a humorist. She was assisted by Nathalie Boshko, violinist, who played Vieuxtemps' ballade and polonaise, and found favor, and by Conraad V. Bos, most efficient of accompanists, at the piano. The proceeds of the concert were for the benefit of the Extension Fund of the National Federation of Musical Clubs. Mme. Sylva prefaced it with a short, pithy address on the purposes of the organization and the need of more opera houses and opera companies in America for the development of native talent.

Mme. Sylva's programme ran from Gluck to our own A. Walker Kramer, including a group of unfamiliar songs by modern French composers, such as Charles Koechlin, H. de Fontenaille and Debussy, Russian songs by Rachmaninoff and Gretchaninoff, and three Spanish songs, one of which was an exquisite folksong lullaby. All her interpretations were imbued with her personality and she sang with rare charm. At the end there were shouts for "Carmen," to which she responded by placing a chair with its back to the audience and singing to an imaginary occupant, Caruso.—Sylvester Rawling.

Post.

The benefit concert which Marguerita Sylva and her support gave at the Times Square Theatre yesterday afternoon was a delightful event in more ways than one. Mme. Sylva preceded the concert with an intimate address, in which she discussed opera in America, or, rather, the lack of it, and later, during the course of the concert, chatted freely in an anecdotal way about herself, her plans, and many other topics. She was in good voice and sang with charming effect. Her programme consisted of five groups of songs, mostly of the ballade and folksong type, little snatches of melody from a wide variety of sources. They were tidbits de luxe, and Mme. Sylva showed good judgment in her selection. The audience insisted that several of them be repeated, and at the end called for the "Carmen" song. Nathalie Boshko rounded out the programme with a violin solo and encore.

Telegraph.

A pleasant relief from the usual Fall flood of amateur recitals was that given by Marguerita Sylva yesterday afternoon in the Times Square Theatre. First, last and all the time Mme. Sylva is artistic, and of this she gave added proof in the intimate "at home" program to which she treated her friends.

The proceeds of the recital will go toward the extension fund of the National Federation of Musical Clubs. Referring to this, Mme. Sylva said:

"I would like to see a home for opera established in every city in this United States. I want to see music encouraged everywhere. There is nothing so sad to me as the jobless opera singer. Large sums of money are

spent on their training, and when they have become proficient there should be a broader field for them. Most of them, after they have obtained good musical education, are like the little girl, all dressed up with no place to go."

Mme. Sylva introduced several groups of French songs, some of them new to New York audiences, and occasionally "broke the monotony," as she described it, with something in our less musical English. Between songs she enlightened her auditors as to the why and wherefore of certain numbers on the program and other topics called forth by the occasion and environment.

Miss Nathalie Boshko, a young violinist, played the Vieuxtemps "Ballade and Polonaise" with a degree of understanding and ease in executing difficult passages that indicated a happy future in the music world. Conraad V. Bos did a delightful bit of piano work as accompanist.

Mme. Sylva is giving up her operatic work for a time to fill an engagement in the George M. Cohan Revue.

Evening Journal.

Some of the excellent entertainment of the week-end was to be found at the Times Square Theatre—the concert-goers' (and the reviewer's) newly charted farthest west—where the veteran, Marguerita Sylva, gave a song recital yesterday afternoon by way of revealing, perhaps, how much one may miss through her entering shortly into light opera. The voice and the manner and the art of this singer has been little touched by the moving finger that writes down the birthdays for all of us, and it was hard (and quite unnecessary) to realize yesterday just how long it is that this "Carmen" has been snapping her fingers at the inexorable. The afternoon held a great deal of thorough-going charm, colored with something of the theatrical here and there, but unaccountably in a welcome sort of way, chiefly, perhaps, because of her causerie intine between songs. The songs themselves, largely French, were delightfully sung, especially Koechlin's "Le the" and Henri de Fontenaille's "Souffrance"; whilst Debussy's unfamiliar and difficult "Colloque sentimental" was a distinct feat.

Morning World.

Marguerite Sylva Charms

At the Times Square Theatre Marguerite Sylva of the operatic stage gave a delightful little entertainment. She chatted with her audience about her programme and her purposes and made quite a family party of it. Nathalie Boshko, violinist, assisted. The proceeds of the concert went for the benefit of the extension fund of the National Federation of Musical Clubs.

American.

A wholly delightful afternoon of songs was given by Marguerite Sylva yesterday in the Times Square Theatre as a sort of farewell greeting to her operatic friends previous to her entrance into another, and at present more profitable, domain of entertainment.

Supported by the expert accompanist, Conraad V. Bos, Mme. Sylva sang selections in Italian, French, Spanish and English with rare artistic skill and intelligence. There was dramatic fire, pathos and humor in her interpretations, some of which had to be repeated in response to urgent demands. It would be regrettable indeed if her success in George Cohan's Revue were to deprive more than temporarily the operatic concert stage of so gifted and charming a singer.

Telegram.

A Picturesque Recital

One of the most versatile of grand opera singers is Marguerita Sylva, who gave a song recital yesterday afternoon at the Times Square Theatre. As a member of the Opera Comique in Paris and the Chicago Opera Company, she was well known as an interpreter of the title role of "Carmen." For several seasons she has been singing in vaudeville, and soon she is to appear in a George M. Cohan musical revue. Her recital was more picturesque than the usual song recital. She called it an at home recital, emphasizing the informality of the entertainment.

Mme. Sylva was in excellent voice. Her lighter tones have unusual beauty, and she interprets a wide variety of types of music with understanding. There were old airs of Gluck and Gretry, new French songs of Fourdrain, Debussy and others, some Spanish folksongs, and recent Russian and American works on her programme. A charm of manner, as well as of voice, characterized her entertainment. An assisting artist was Miss Natalie Boshko, who played the Vieuxtemps Ballade and Polonaise for violin.

THE ABOVE NOTICES ARE REPRINTED VERBATIM IN THEIR ENTIRETY

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New York

PHILADELPHIA

(Continued from page 71)

president and is taking hold of the general management with great vigor and enthusiasm.

Montani Choir

The Palestrina Choir, under the direction of Nicola A. Montani, has planned an interesting series of concerts for the season. The program for the coming season include such art-products as Palestrina's "Stabat Mater" for double chorus (edited by Richard Wagner) and compositions edited by Schindler taken from the Spanish school and represented by such composers as Vittoria, Morales, and other contemporaries. Russian and Finnish writers will also be represented. A novelty to be introduced at the first concert being the celebrated "Ave Maria" by Vittoria. A novelty planned for the second concert is the Pierné "Children at Bethlehem," postponed from last season's concerts.

The Palestrina Choir has been reorganized this season and under the chairmanship of Edward J. Dooner there has been formed a new board of directors.

The new board has as members such prominent Philadelphians as George W. Norris, J. Percy Keating, Judge Lamorelle, Anthony A. Hirst, James A. Flaherty, Walter George Smith, John J. Sullivan, Murtha P. Quinn, Michael Francis Doyle, James M. Willcox, Judge Rodgers, Sir James J. Ryan, Dr. Lawrence Flick, Dr. Ernest La Place, Dr. Teho A. Erck, Herman G. Vetterlein, Martin Maloney, Dean Arthur Hobson Quinn, Nicholas Thouron, Edward Du Mee and Dr. Austin O'Malley.

Missionary Work for Music

The Settlement Music School, under the direction of John Grolle, formerly of the Philadelphia Orchestra, has started on a very active season. In addition to the work carried on both daily and Sundays at the handsome settlement house down near the Delaware River, donated by Mrs. Edward Bok, in memory of her mother, Mrs. Louisa Knapp Curtis, the work of the Settlement Music School has been expanded and extended till it now reaches out into many remote districts where its musical and missionary zeal is much needed. One of the organizations which works in close cooperation is the South Philadelphia Music Teachers' Alliance, which holds Sunday meetings at the clubhouse, for discussion of problems of musical pedagogy and playing of appropriate music.

The Symphony Club, founded and still sponsored by Edwin Fleisher, does similar work. Mr. Fleisher has acquired the fine residence at 1256 Pine Street and it has been turned into a commodious and comfortable clubhouse. The library is especially notable and contains among other items one of the best collections of chamber music in this country. William F. Happich, the well-known violinist, is continuing as director.

This year the Symphony Club will maintain two orchestras, one with all instrumental choirs represented and the other a string choir. This year's enrollment is more than 250. There are three theory classes already in operation and the two orchestras are rehearsing for the several club concerts to be given between January and April. The final concert will be a large public affair at the Forrest Theater in May.

The Mendelssohn Club, for so many years directed by the late Dr. W. W. Gilchrist, has opened its season with an enrollment of 100 mixed voices. The work is devoted to the production of a cappella choruses, almost exclusively. This year several choruses from the Russian and from the Norwegian will be given their first hearing.

The club makes a specialty of giving choral numbers their initial American performances. The Second Mendelssohn Club Prize Competition closes on Nov. 1, and the prize composition will be heard at the spring concert. Two regular concerts will be given for the subscribers, one on Jan. 12, with Robert Quait as soloist, and one on April 27, with Michael Penhaners, solo 'cellist of the Philadelphia Orchestra, as soloist. Both concerts will be given in the Bellevue-Stratford. N. Lindsay Norden starts his fifth year as conductor. The club will also appear, as in previous seasons, with Victor Herbert's Orchestra at Willow Grove during the summer.

The Strawberry and Clothier Chorus will again devote a part of its energies to the introduction of new choral and part compositions, especially paying at-

tention, as in the past, to works by American composers. The club will also bring its usual quota of well-known artists as participants in its programs. This organization, formed a number of years ago, has grown in numbers and enthusiasm, under the direction of Dr. Tilly, composer and organist as well as a remarkably alert and intelligent conductor. In recognition of his work Villa Nova College conferred on him the honorary degree of Doctor of Music. The early season work, already in rehearsal, is in preparation for ten or twelve concerts which are given publicly in the store, with costume tableaux. For the special concerts Dr. Tilly is considering Carl Busch's "Ode to France" and Deems Taylor's "The Highwayman." There will also be some novel effects in the way of song-accompanied tableaux for these programs. From present indications the chorus this year will be larger than ever before, numbering at least 200 voices.

The Matinée Musical Club, of which Mrs. Edward Garrigues is entering her first year as president, will be more than ordinarily busy this season. The club will give the usual series of fortnightly afternoon musical affairs in the Rose Garden of the Bellevue-Stratford, importing notable artists as solo features of the programs and also affording many opportunities for appearance of the talented women musicians who belong to the organization. The club makes a special endeavor to bring the works of Americans to the public.

A Junior Musical Club

Each season the Matinée Musical engages in some considerable undertaking of public interest. This season it is organizing a junior club of girls of high school age—fourteen to eighteen years—which is being recruited partly from the families of the members. Mrs. Frances Elliott Clark, director of the educational department of the National Federation of Musical Clubs, and a former president of the Philadelphia Music Teachers' Association, has prepared a comprehensive course of musical study and informative and interesting programs. A junior chorus is also being formed of which Mrs. Helen Pulaski Innes is the director. Mrs. Innes continues as musical director of the regular Matinée Musical Chorus. In addition to singing at the club afternoons the chorus will appear importantly at the public concerts and also be responsible for a spring choral program. The Matinée Musical Club Orchestra, under the competent conductorship of Mrs. Nina Prettyman Howell, will also participate frequently in both the private and public appearances of the club. The prospectus of the club includes six evening programs in the ballroom of the Bellevue-Stratford and a Christmas festival in the Academy of Music.

The public sight-singing classes conducted for a number of years in various parts of the city under the leadership of Anne McDonough have been resumed. This is the twenty-first year of the enterprise which has done much to spread musical appreciation in this community. The combined classes give a public concert in the spring.

There will be concerts also by organizations connected with the Young Men's Christian Association, the Young Men's

Hebrew Association, the Knights of Columbus, the Young Women's Christian Association, the Business Women's League, etc. Some of these maintain both choral and orchestral bodies and others give programs with well-known local and outside soloists. Under the auspices of the Art Alliance there are to be some interesting programs. The Musical Art Club's handsome new clubhouse will again be a center both of social activities among local musicians and also of unique programs.

Music on Sundays

The Sunday afternoon free musical programs in the foyer of the Academy of the Fine Arts will enter another fruitful year. These were started about four seasons ago by a small committee of public spirited musicians who gave freely of their scant leisure in providing programs for the spread of musical knowledge and appreciation. A number of persons prominent in a business and social way have reinforced the committee of devoted musical folk. Last season more than a score of programs, each with at least two soloists, were given and this course will be maintained, it is to be hoped the present season.

The blue laws of the city and State prevent any musical programs for an admission fee on Sundays, but thanks to the Academy of the Fine Arts concerts, the free concerts at the Settlement Music School and the concerts open to members only of the Philharmonic Society, which is to give six programs of symphonic music on Sunday evenings in the big Forrest Theater, and of the Chamber Music Society, good music can be heard on the Lord's Day, under auspices that avoid any disorder and promote reverence for the day.

W. R. MURPHY.

Mankato, Minn., Clubs Provide Community with Best Music



WOMEN WHO ARE PERFORMING YEOMAN SERVICE FOR MUSIC IN MANKATO, MINN.

No. 1—The Orpheus Club of Mankato. No. 2—Mrs. W. M. Taylor, accompanist of the Orpheus Club; Mrs. H. A. Patterson, director of the Orpheus Club

MANKATO, MINN., Oct. 15.—The Orpheus Club, with a membership of forty men, is beginning its eighth year of work. Plans for the coming season include two concerts, the first in January, which will be an all-Orpheus program, without the assistance of outside soloists. The second will be given in May, with

Florence Macbeth, as soloist, honorary member and prime favorite here.

The club will also give two or more sacred concerts (vesper services). One fall trip will be made, when they give a concert in Fairmont, Oct. 19, and in the spring another concert will be arranged in Minneapolis.

This club is unique in having a woman

director and accompanist, and most delightful times are enjoyed as their splendid work is systematically carried on for a dual purpose: the pleasure and profit the members get from these weekly rehearsals, and the wonderful service they are able to render to music lovers at home and abroad. Building on last year's progress and success, we look to the season 1920-1921 to be the best in the life of the club thus far.

The Music Club will open its year's work this month, and their program includes not only the best local talent, but many outside artists of rare ability. Eleanor Poehler, soprano; Harry Phillips, baritone; Mr. and Mrs. William McPhail and Carlo Fischer in their delightful instrumental trio work, exchanges with the Minneapolis Thursday Musical Club and the Schubert Club of St. Paul, all these promise a great season for this music club, which meets in the afternoon twice each month.

An unusual concert course is planned each year by the State Normal School management, and the splendid list for this season is most attractive. Marjorie Maxwell, soprano; the Zoellner Quartet, Vera Poppe, 'cellist; Arabel Merrifield, contralto, and Burton Thatcher, bass-baritone, will be instrumental in making this season's course as fine as any of the best ones enjoyed in the past.

MRS. H. A. PATTERSON.

MUSIC IN ROCKFORD, ILL.

Mendelssohn Club Season Opens—Jenny Lind Concert

ROCKFORD, ILL., Oct. 16.—The Rockford Mendelssohn Club opened its season with an artist concert Oct. 7 that attracted a large audience of present, past and prospective members. Marie Ludwig, harpist; Ludwig Schmidt, violinist, and Caroline Carver Hyndman, soprano, were the artists of the afternoon. Miss Ludwig was heard in numbers by Hasselmans, Bellota, Godefroid, Schneckner and Cheshire. Mr. Schmidt, who has recently come to Rockford and is head of the violin department at Rockford College, gave two groups by Max Bruch, Wieniawski, Lynarski and Drdla. His work was marked by perfection of technique, beauty of tone and poise. Accompanists for the afternoon were Genevieve Newman and Lucille Boyle.

The Jenny Lind centennial concert under the auspices of the Jenny Lind Society of Rockford was heard by a capacity audience at Trinity Lutheran Church Oct. 6. Mrs. Mae Graves Atkins was the soloist and was charming in a reproduction of a costume of the period of the famous singer. The Swedish American Hospital Men's Chorus, Svea Söner Chorus, and Mendelssohn Club Auxiliary Chorus contributed numbers and Mrs. E. J. Hoeglund read a resumé of the life of Jenny Lind.

H. F.



GEORGETTE LA MOTTE
PIANISTE

Who made her début with Louis Graveure in Detroit Oct. 11 and Chicago Oct. 14, 1920
Management : Ora Lightner Frost, 839 North Dearborn Avenue, Chicago

"To sing Lucia perfectly is to be a consummate vocalist."



Photo by Maurice Goldberg

E. IRENACUS STEVENSON, Introduction to "Lucia di Lammermoor"
(Schirmer Edition)

REGINA VICARINO

Recently returned from a triumphant tour
of South America sings

LUCIA

at

Manhattan Opera House
New York

Wednesday, Oct. 6th, 1920



The Globe

REGINA VICARINO SCORES IN SAN CARLO COMPANY'S PRODUCTION OF "LUCIA."

When "Lucia di Lammermoor" was presented by the San Carlo Opera Company at the Manhattan Opera House last night there were two distinct advantages. One was the voice of Regina Vicarino, who sang the title role. The other was her figure. To find the hapless Scottish maid interpreted by a lady whose weight is nearer 100 than 300 is a wonder and a joy. And Miss Vicarino can sing. **HER HEAD NOTES ARE PARTICULARLY BRILLIANT, HER PITCH IS PERFECT.** She shows definite signs of operatic training and tradition. The mad scene she not only sang beautifully but acted with great skill.

The sextet was satisfying to the large audience, which applauded vociferously, but the evening was Miss Vicarino's. Cesare Sodero conducted. M. S.

Il Progresso Italo-Americano

UNA "LUCIA" DELIZIOSA.

Ieri sera si rappresentò, alla Manhattan Opera House. "Lucia di Lammermoor", uno dei capolavori della vecchia scuola melodica italiana, e lo spettacolo costituì una delizia per l'immenso

New York American

"LUCIA" SUNG BY SAN CARLO COMPANY.

Donizetti's Work Given by Competent Cast at the Manhattan.

By MAX SMITH

Good old "Lucy of Lammermoor," as set to music by Gaetano Donizetti, at last found its way into the current repertory of the San Carlo Company in the Manhattan Opera House last night. Fortune Gallo brought forward a cast thoroughly competent—a cast that contained two or three sterling singers; and the crowd indulged in a tumultuous demonstration after a rousing, if somewhat ragged, performance of the irresistible sextet.

The principal "star" of the occasion was Regina Vicarino, a New York girl of foreign parentage, who in recent years has been winning laurels in South America. And while her impersonation of the title role had histrionic vitality, **SHE SANG HER COLORATURA BRILLIANTLY AND EXPRESSIVELY, HER INTONATION, PECULIARLY TRUE.**

pubblico, che s'eramente si affolla in quei teatro, secondando così gli sforzi del cav. Fortunato Gallo diretti a stabilire un teatro lirico popolare.

La Vicarino, che da parecchio tempo non si udiva a New York, fu una protagonista ideale. Canto con molta finezza e rese la scena della pazzia in modo veramente impressionante.

The Journal of Commerce

"LUCIA" AT THE MANHATTAN.

Regina Vicarino, a New Soprano, Makes Her Debut.

The one excuse for producing Donizetti's "Lucia di Lammermoor" in this year of our Lord 1920 is to introduce a wonderful prima donna. Last night the San Carlo Grand Opera Company was heard in "Lucia" at the Manhattan for the first time during the present engagement. It served as the debut of Regina Vicarino, a gifted young woman with musical taste and intelligence.

HER VOICE IS NOTABLE FOR THE VALUABLE QUALITIES OF FRESHNESS, FLEXIBILITY AND FULNESS. She sang admirably, and her use of the "mezza voce" was well judged and effective.

"LUCIA" RETURNS.

When Fortune Gallo follows the green line of operatic routine, the results are almost always happy. Last night's "Lucia" at the Manhattan Opera House upheld the standards already set by the San Carlo company in similar favorites, and some of the effects, as for instance the famous sextet, were quite astonishingly good.

Regina Vicarino sang the florid music of the mad heroine **WITH TRIUMPHANT EASE**, her clear, well-schooled soprano **PASSING LIGHTLY OVER EVERY DIFFICULTY** and allowing her to concentrate on some really convincing acting.

IN AMERICA SEASON 1920-21

Personal Representative: ARTHUR LAWRASON, The Nevada, 69th Street and Broadway, New York

The New York "Globe's" Free Concerts

An Explanation by
CHARLES D. ISAACSON

IT would seem that *Globe* Free Concerts have somehow or other drifted within the ken of all musicians.

With many as if they were spelled globe free concerts, they are a kind of generic, nebulous, indefinable something, such as Epstein's theory or the idea of selectivism or the poesy of Pan or other equally strange ideas. With many they are a Problem with a capital letter such as the Yellow Peril or the Point of Diminishing Returns. . . . Then again with many, they signify the birth of a new epoch in the art of the people. Several distinguished musicians have told me that almost everywhere they go in the course of their tours somebody is certain to say: "You've been in New York, do tell me a little about these *Globe* Free Concerts." A shrug of the shoulders is all that results in a few cases; a significant smile and a wink in others; and a good round, friendly, quarrelsome argument in others.

We are now swinging along in the Fifth Anniversary Year of the *Globe* Free Concerts; a total of over 2,150,000 attendance has been rolled up; 1124 affairs have been held; 1700 artists have participated and enrolled themselves as co-operators; 100 institutions have become allies; 25,000 members are fighters for the "Cause"; columns of space, mainly virulently antagonistic have been burned up by musical conservatives; the equivalent of a million and three quarters of dollars have been donated to the idea without the passage of one cent in real money; and in almost every concert and operatic performance in the metropolis there is discovered a large percentage from the *Globe* Free Concert Alumni.

Therefore like Barnum's exquisite curiosity, "What Is It?"

What are *Globe*—Free—Concerts?

The first word is for the name of the newspaper which had the vision to back the enterprise. The second signifies the style in which the enterprise is conducted. And the last, somewhat of a misnomer, is nevertheless the undimmed, undiminishing sign-post to something Beyond this little effort.

But most important they are an example of what can be done with other Free Concerts for the People.

The Outcome of a Movement for the Elevation of Art

They are the expression of a movement, the outcome of a doctrine for the development of art, and though they are far removed from the ideal as I have felt it, they are carrying forward the hope and the intention with increasing power as the significance of the grand ideal itself in wedging its way into the brains and hearts of the thinkers everywhere.

I do not know how the thing we wanted to do could have been carried on except in the way that has been followed.

Let me explain *what was the thing we wanted* and that will lead to the way we carried it through.

We wanted to make music an art of and for the people.

There was nothing new in this.

Since the first master composer wrote his notes, it has been the dream of artists that music should belong to the people. Every book, every lecture, every concert has proposed that music be offered to all the people. It has been said that music is for all—that it is the universal language—that it is the one mode of expression which embraces all humanity, and in which all humanity may find solace and comfort.

There was nothing new in the idea of making music an art of the people. There was something novel, however, in the scheme of doing something about it, and not merely talking of the grand ideal.

Musicians have been discussing "music for the people" hard enough. But the trouble has been that all the discussions

have been wasted on the—*musicians!* The old fable of the mice and the cat was re-enacted. The mice all agreed that the cat ought to be laden with a bell which would announce his coming and so give time to the little creatures to escape. They had glorious debates and formed associations and I don't know what else. Stylists and orators blossomed into veritable mice-Krehbiels and Hunekers. But nobody would put the bell on the cat.

To be sure I overestimate the past activity among musicians, I feel. Only a very few among the leaders ever thought it necessary even to think about the people. They were content with the fact that concerts and opera were patronized and let it go at that. This makes me recall a postcard I received the other day from my friend "Shep." It said "Dear Friend: This is a picture of the Berkshire Mountains. That is of the Bay View House, which is hiding the rest of the country. If you'll move it aside, you'll see the Berkshires." Most of the musicians see the audience at Carnegie Hall or the Metropolitan Opera House and think it's all mountains behind. They would be amazed if the little crowd which momentarily covers the horizon should be removed, thus disclosing the great void of emptiness which stands behind—the void of everything but other music audiences.

I suppose that it is all very well to be so wrapped up in an art that all outside influences are forgotten. An artist may say "I am doing my work—let the world accept it or ignore it—I am doing my work." (I must say that I have yet to meet that sort of man—for in my lexicon, an artist is one whose creative ecstasy makes him wild to bring his work to every living soul from now until doomsday.) Still as I remarked the mountains have been covered by the little patch of music-public, which has had a growth, but what a miserably meagre thing beside the growth of the world at large!

Only Two Per Cent of New York's Population Attend Musical Performances

I have my figures—you can add all the people who go to the opera and concerts in New York City—subscribers, transients, etc.—taking no account for those who go more than once a season (of whom it might be said parenthetically that 80 per cent are those who go all the time, thus reducing the grand total by at least 50 per cent) and you find that only two per cent of New York's population are in the music set. The rest of the city don't go. The rest of the people don't know, don't buy seats, don't get instruments, sheet music,—are out of the sphere of the musician's field. New York City is not a bad example. Outside of Chicago, and a few other cities, all the rest of the country is in a worse condition, and Chicago is only a little better than New York.

Now as a musician who loves the art and respects its power far beyond the ordinary concept of what it can do, I rebel at the conditions. I would not want democracy to be tried only with 2 per cent of America; I would not want clothing to be used only with 2 per cent; I should not like to see taxation, medicine, books, houses, automobiles, transit, agriculture, food, marriage, children—restricted to 2 per cent. That isn't a fair trial of anything. You can't tell whether a thing is good or bad until it has been tried on the majority of the people. If music is worth while, if great composers and interpreters have any value on earth, then why should 98 per cent of the people be deprived of the virtues and beauties?

Furthermore, why should it be necessary for the musical fraternity to restrict its activities among the handful, rather than among the mass? Are musicians so much more unselfish and insignificant that they must make their livings, their reputations, their existence picking up the crumbs of population, while the movie star and the vaudeville expert are handed the whole platter?

Does it please anybody from Caruso and Farrar down to the newest artist on the horizon for me to tell them that they are making their mark only on 2 per cent of the people while Charlie Chaplin and Eva Tanguay are coming into the lives of all the people? Does it encourage the managers and those others whose first interest after art itself is how much money can be made out of music, to know that the public from whose pockets they draw their profits could be herded into a small part of the country, marked "Concert Buyers" while the rest of the territory—98 per cent—is marked "No Music Wanted Here—Save Your Efforts?"

Here is the flag which is always flying and it should be as a red flag to a bull for any decent musician to see it waved. I will wave it again in your faces, musicians, and if you like it well and good, we will rest our case. But if you don't, then let's all of us do something about it except talk of Music for the People.

The flag: Music is restricted to 2 per cent of the people and all that musicians can do is offer their products of art to that little field.

So therefore it was nothing new for us when we conceived this movement which is expressed in the *Globe* Free Concerts when we said "Music for All the People."

Others had seen the mountainous void back of the concert public. Some had tried to remedy it. Popular priced concerts and explanatory concerts were organized and did draw many new people to music. All pioneers in such work ought to be honored—and in the set I include even the business people who arranged concerts for profits in places where concerts had never been fostered before.

But the remedy of popular priced and explanatory concerts was not sufficiently powerful. Why should two dollar music at fifteen cents draw those who didn't care enough about music to attend originally? Unquestionably the fifteen cent reduction did draw the poor element who couldn't afford the first price. But that is not the big fish we would land in the music basket.

We would like to see at concerts and opera just a wee part of the crowds who go to dollar movies and three dollar dramas and five dollar baseball and prize-fighting and other such events. It isn't a question only of the poor. It's a question of the poor benighted unknowing souls.

The Crux of the Whole Situation

The 98 per cent just don't know what good music is and what its powers are, and how humanly satisfying concerts and opera can be to the people at large.

And I must here confess that without intending it, most musicians of all ages have themselves to blame for the general lack of interest in concerts and opera. They have shunned the masses: they have even set up barriers between the crowd and the concert hall. They have made it difficult and hazardous for the poor benighted unknowing ones to get acquainted. Through generations of snobs and society folk and idiots of aristocratic wealth, position and intellect, the traditions have been laid: You must be of the special elect to gain entrance into the sacred circle of musical devotees.

It is not so long ago that one of your most distinguished musical critics threw up his hands in holy horror that we were letting down the bars, "What will there be left to us?" A gentleman who edits a musical magazine said not more than a week ago: "Whatever the people touch goes to ruin. Only under restricted and aristocratic measures can art survive."

By such traditions as they have filtered through generations has the harm been wrought. By the attitude of the most fastidious musical critics in the way they put "No thoroughfare to Novices" in their style of treating musical events has the tradition been built. By the very dignified and unrelenting manner of presenting concerts have musicians themselves turned away the new public unaccustomed to ritual and snobishness; by the continuance of foreign languages, academic or totally missing program notes—all this has contributed to the building of these walls.

By the outside influences, too, have the public been drawn away. Vaudeville and musical comedy have been not so dignified. In their innocuous and insincere way, the lesser entertainments with their degrading and empty methods, have lowered and lowered taste until it has fallen away from the standards which are set by the classical artists. The newspapers have been permitted to cast their aspersions on art of all kinds

by their method of disregarding music, painting, literature, sculpture, in the adulatory presentation of news of prize-fighters, baseball, murders, et al.

I repeat again the sentence: It was nothing new for us to urge music for all the people. But it was something extremely novel for us to determine on a movement for bringing music to the people.

How Music Was Brought to the People

If the larger crowds would not come to music (due as I have shown to forces outside themselves) then music had to be brought to the larger crowds.

Missionary work, if you please. We must make converts.

If we believe in our art as sincerely as the missionaries of religion believe in their creed, there should be nothing incongruous in a fixed, determined effort to create musical converts.

If I told you that in the year of 1916 when this movement got under way that a little band of missionaries set sail for far Africa to penetrate into the darkest jungles there to expound the meanings of music, it might sound more romantic than my present story. I am here dealing with facts and the jungles of New York City and environs and must of necessity be less given to anecdotes to excite the imagination. Nevertheless I make so bold as to believe that in my narrative are accounts to amaze and bewilder the conservative musician who wouldn't have believed such matters to be possible.

I set sail—I mean we started our missionary efforts in a little library room on Fifty-seventh Street in New York. Through the New York *Globe* whose special music editor I have had the privilege of being designated, I had gathered some thirty names of persons interested in learning something about music—laymen who had never had the courage or the special inclination to go to concerts. With this set as a nucleus the *Globe* Music Club was formed.

I said to the little group of thirty: "We will together fathom the mysteries of great music, see its relation to cheap music, find the human meanings in it, and so place ourselves as candidates for admission in the legitimate concert halls."

Soon our little thirty were thoroughly convinced that it was as interesting to listen to Beethoven as Irving Berlin and a whole lot more satisfying. Soon the little thirty perceiving the larger meanings of our *Globe* Music Club began to talk about it, and to draw to it, willingly or unwillingly other rank infidels in art.

To make our point about music to these unbelievers, we had to give music in some way.

Thus grew the *Globe* Free Concerts. Now earlier in this article I made the remark that I do not know how the thing we wanted to do, could have been carried on in any way except that which we adopted.

The Objections Considered

There are two objections to our way of carrying out the idea.

One: The concerts are free.

Two: The artists are not paid.

I object to free concerts. I also object to artists working for nothing.

Free concerts to regular concert-goers are hurtful. Papering a house is disastrous to musical progress. Making beggars of music-lovers is a bad process.

But *Globe* Concerts are given to the *Infidels* of Non-Musical Listeners. They are not for the present music-lovers. *Globe* Concerts are samples only. They are given in that way, and nobody ever can forget that they are given in that style.

We say: "In order to demonstrate to you, we are giving you this free sample. When you decide after a sufficient test of our music that you don't like it, forget it. Go home and say that you don't care for music, and you won't buy it. But if you've decided that you do like the sample, don't stay with us any longer. You're too big for us. You're now the sort to patronize the concerts and opera, and pay for the real thing. What we give you is only a sample, it isn't to be compared to the full bottle. Besides, you've graduated. This is not a school for sycophants and beggars, but a process of education." . . . To be sure, hundreds still linger in the sweet atmosphere of the *Globe* concerts but I will go on record as saying that not one-half of 1 per cent of our vast crowds as constituted at the present time take only the free concerts and side-step the other kind. Our audiences are changing allways. They remain with us for a few months and then either are lost forever to music or take their places in the real music set.

Long and long have I considered the matter of charging "something" at the *Globe* concerts, but the decision remains. These concerts must be free—because the moment they are charged for at fifteen cents or fifty cents they would become cut-priced events. And music is worth its full price the same as legitimate drama or vaudeville or it oughtn't to be sold. By keeping forever before the novices who come to *Globe* concerts this fact, and the notion that what is being dispensed by us is a sample, to be regarded as such and a favor of the musicians to the people at large, a contribution to America's musical education—the real effect desired is accomplished in the main.

The Free Concerts Are Advertisements of Music

I would consider it a calamity to our art, if musicians gave free concerts to the public, merely as an advertisement to themselves. (Presently I will describe the way in which *Globe* concerts are conducted—which differentiates them from straight concerts and makes them simply *Advertisements for Music*).

Setting aside then the objection, the Free Element in *Globe* concerts, for the moment, the big obstacle is this: Artists in the movement are not paid.

It is a fact that musicians are called upon to give of their services at benefit concerts for this and that and the other thing. Printers, hall managers, etc., are paid, but not the artists. "It is advertising for you"—this is the ridiculous slogan that is passed about. Now outside of the point that a musician might like to help a charitable idea, he ought not to be the prey for everything of charity.

I would set it down as an iron-clad rule, that musicians ought to refuse to give their art free for any causes.

Except one!

That cause is MUSIC!

Let me explain again. A doctor would be a dog who refused to render medical aid where it was needed free. Medical, I said. A lawyer would be a scoundrel who refused to render legal aid free where it was needed. Legal I said. But I would not expect a doctor to help out the lawyers or the lawyer to help out the doctors.

I look to the musicians to stand by music, though. If the musicians themselves will not work for music when they are needed, then who is to work for Music? I do not countenance that the musicians ought to aid doctors and lawyers or other charities. But when Music calls for assistance, then the artists must come to the aid of the art.

I have shown that the music public is a meagre per cent of the total population of the world. That it has been kept a small group of people for causes mainly outside of their own dominion. That unless the people whom I call the Unbelievers can be converted, then music must continue to cringe before a little handful of snobs.

For the democratizing of music calls for the spread of a musical conversion—by means of missionaries.

If the Musicians Will Not be the Missionaries Who Is to Do the Converting?

It would have been fine if at the start of our movement, I could have summoned to my aid a group of philanthropists who gave me without reserve five million dollars to do the work. But I did not have the philanthropists. Should I then have sighed and gone to sleep over the big need for something to be done?

No, I did the next best thing, and I'm glad it worked out that way. I summoned the musicians to give a little of themselves for their cause and hence themselves.* It was and is the most beautiful example of democracy in the history of the world. The musicians supplanted the philanthropist and made philanthropy themselves thus donating to education and culture through their own co-operative efforts.

Seventeen Hundred Prominent Musicians Aided

The *Globe* Free Concerts therefore, being a movement for the development of music and directly of benefit to every figure in music (because as music spreads the need for musicians and composers spreads) were made possible by

*Of course, the New York *Globe* was the means of giving voice to our scheme, and has been the noble, unselfish organ for its development. To be sure, the *Globe* has, without intending it, become the music newspaper of the United States.

Go thou and tell other newspaper editors of the *Globe's* achievement and maybe music will be given a little more space so that it may compete with prize-fights for the public favor.

the aid of the seventeen hundred musicians who gave of themselves.

I venture to say that most of the seventeen hundred were mainly unselfish. They saw the vision, and became missionaries. They gave to music—the Mother Art. But a good many of them saw the indirect returns to music and all musicians, because of the united effort which was turning out thousands of new patrons for all things musical.

Some of them saw that they were manufacturing new patrons for their own concerts (for as some artists made a marked impression on the Infidels in the Process of their Conversion the newcomers naturally associated good music with the artists they heard in the missionary work). Some knew that the publicity and prestige was good for

the humble man who dreamed out this plan and has given of his best strength to forward it.

The day would mean that most of the people had swung into the music public. That instead of 2 per cent, we had 50 per cent or 75 per cent or 98 per cent.

But until that day arrives, as a lover of art, I shall plead my case. In every city and hamlet, will I ask that artists go forward as missionaries of beauty among the unknowing and the Infidels: (I accept the slander of being termed a fanatic. If this work of mine is fanaticism, then bring on your slander).

All of what I have said so far explains what was the thing we wanted and incidentally interprets the causes back of the methods adopted.

Since I have gone so much into the



Charles D. Isaacson, Originator, Founder and Controlling Dynamo of the New York *Globe's* Successful Concerts for the People.

them. Having a newspaper to carry the story was worth while.

Now, the *Globe* Free Concerts didn't pay the artists anything. But part of the pay did go back to the participants in news space, new followers directly, so that it is not unreasonable to indorse these words of scores of artists who were *Globe* co-operators: "We gave unstintingly and unselfishly but the returns were amazing and we got back more than we gave—in a new viewpoint, in experience, in prestige, in publicity, in advertising, in new followers—in engagements."

To be sure, the biggest artists didn't get engagements. But the younger artists were given many engagements by managers who heard them for the first time. These younger artists did receive experience they never could get in the studios. They did get reputations—or rather the beginnings of reputations.

However, such considerations are out of my case as I state it now. The artists who co-operate and are co-operating are carrying forward in a definite way the world-old hope that someday all the people may have good music.

The hope was not new, ah no! But the idea of doing something definite to make an actuality of the hope, is revolutionary. In the history of art there is nothing to point to—there is no precedent.

So if you please, the objections to the *Globe* Free Concerts are little warts on a beautiful face. Maybe some day the warts will be removed. But in the meantime, the face is beautiful.

Some day the *Globe* Free Concerts and their counterpart may be unnecessary. Nobody would so gladly fall on his knees and thank God for such a day more than

heart of our cause, I should like to finish my job. I want to work through the title which is carried over this inefficient explanation.

What distinguishes the manner in which *Globe* concerts are run in comparison with regular concerts, and therefore makes them impossible of confusion with free concerts or concerts where artists give their services free?

How the Audiences Are Assembled

The audiences are assembled by co-operating executives in our different centers (there are sixty-five active such). At the first concert of a series, we do not advertise classical concerts for experience has proven to us that we then lose all the crowd we want. Classical concerts advertised as such keep away the set who wouldn't for the world listen to a classical concert! So we get them by appealing to their curiosity, by advertising an "entertainment" by methods which might almost be criticised as "stunt." But we get them.†

At each of the first concert events in our work, a count has demonstrated that our program is heard by 95 or more per cent who never went to a concert.

Now, musicians, suppose you were given such an audience—anywhere from 600 to 2500 (and in some cases 6000) of foreigners to concert and opera—what would you do?

I would as soon shoot off a bomb in the midst of the audience and expect them to stay and listen, as permit the classi-

†Some day I hope to be able to write a little story for *Musical America* telling of the snags, precipices, mountains I have struck—and of the beauties discovered in unexpected places. It will be a story grave and gay.—C. D. I.

cal musician to give vent to his art and expect them to stay. . . . During the war Harold Bauer faced 6000 soldiers in camp who walked out after the first number. Mr. Bauer played well. But his performance was a bomb to the Unknowing Ones.

These newcomers must be handled delicately. They must be coaxed, cajoled and by psychological methods made to stay, to listen.

They must be shown that there is a difference between cheap and good music but that cheap music cannot give more than momentary pleasure, while the good music is substantial and in listening to it, in preference to the cheap stuff, there is an investment which brings valuable returns. The audience must be led into the music by human—not technical methods. The superstitions concerning music must be killed—the people's confidence won.

The newcomer to music cannot anchor his mind at the formal concert. At a play he knows what he is hearing. He must be shown at a concert a way of exercising his mind and imagination. So I tell him of the story in music. Something like this:

The Plea for Music

"Everybody admits that music is the universal language—that the same compositions which delight Americans are equally pleasing to Italians, French, Germans, and all civilized peoples. If it is the universal language, however, only a few have realized just how truly this applies. Music talks to every listener in a way which is intelligible and can be translated into words, pictures, actions. Without regard to nationalistic and racial language, music speaks in a higher tongue which is clear to all who learn the secret of listening. Music speaks in three ways: through the brain, the heart and the body. The physical effects of music are too well known to be repeated again—you know that a march time sets your feet into motion, a dance theme makes every last dancing boy and girl swing the shoulders, music in factories succeeds in making machine workers move faster.

"The spiritual effect of music is the accepted idea among all people. It uplifts the listener—it creates a mood of joy or sorrow or anxiety or anger.

"But the intellectual effect:—here is where we come to the big idea. Music makes ideas and communicates them from musician to listener. Instead of using words—notes and combinations of notes are employed. These notes are capable of making any story or play or picture and where the great composers are understood it is seen that they are also novelists, story-writers, dramatists and even motion picture makers.

"There is nothing mysterious about this idea; nothing to worry you or make you annoyed that you cannot understand it. Ask any violinist to imitate the crying of a baby—it is the easiest thing in the world. Ask him to play a laugh, a sigh, a moan, a fretting sound. Ask the pianist to represent for you the playing of chimes, the shriek of an engine, the rumble of thunder. Ask the harpist to play the sound of a breeze rustling the trees, the sound of a mountain brook, the whisper of fairies. Ask the clarinet player to represent a shepherd call, the lowing of cattle, the sob of an old man. So you will understand that in music instead of describing ideas and action, as with words, the thing itself is actually reproduced in symbols. Thus when you hear a certain composition, and this idea has gained upon you, will you discover that you are actually seeing the story, the play, the description.

"Once the average man gets this thought with him, music becomes a different world. When he realizes, that the music he is about to hear, contains a message which he can understand and interpret in his own way of thinking, music then becomes what it ought to be now—the nearest and dearest method of being entertained and educated. He sees that he has the key to the whole situation. He wants to find the story in music.

"Now we come to the point which makes music such an extraordinary joy to all people.

"The story in the music has variations to suit the listener.

"Let me explain this more in detail. "A professor of history and a brick-layer would find in music different variations of the same idea. In essen-

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FLORENCE HINKLE

THE DISTINGUISHED SOPRANO



Photo by Ritz

Soloist, Worcester Festival, 1920.

New York Recital, Aeolian Hall, November 8th.

Soloist, Handel & Haydn Society, Boston, in Verdi "Requiem,"
February (Reengaged)

Soloist, Philadelphia Orchestra, Philadelphia and New York in
Brahms's "Requiem": March 4th and 5th in
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PATHE
RECORDS

The New York "Globe's" Free Concert

[Continued from page 81]

tials the story would be the same, but in dress and details it would be different. Thus the professor and the brick-layer would both realize that a tragic element was being enacted, but the professor might make it the story of an emperor who had been taken from his kingdom and bemoans his fate, while the brick-layer might find it to be the story of a mother who had lost her son and was bemoaning her fate. Another composition might be interpreted by the Professor as a description of Niagara Falls, by the brick-layer as the noise of a building in progress. In both excitement, volume of sound would be present.

"When you read a story or see a play you only see what is there. Your own imagination doesn't get a chance. And whether you agree with me or not at this minute the greatest pleasure of all is where your own ideas and imagination get a chance to exert themselves. In music, there is the composer's original mood and reaction to an idea plus the interpreter's idea (the musician who is playing the composition has his own feelings) plus your own environment and point of view."

Of course people take it with "a grain of salt" at first. But when I show them with stories, then they try it themselves—and they like the process of finding the story in the music.

Also at *Globe Free Concerts* we find the Man in the Music—that is we discover that a Great Human Being (the composer) wrote the composition and reflected his own life. Also we discover the romance in the instruments in the interpreters. We find the relation of music to health, religion, life, work, etc.

We use the *Globe Free Concerts* to impress upon the audiences the mighty importance of art. We even go so far as to say to the people:

"If every man and woman in the United States could be given a fine concert by the greatest artists, once a week, there would be a change, such as would alter the face of the United States and all its governing forces."

"For if the future of America is the future of American taste, then good music may well be designated as one of the nation's most potent influences for good."

"The future of American taste means the future of the taste of the majority of the people."

"So long as most of the population prefer cheap, insincere, hypocritical standard in their daily pleasures, they will be unable to grasp the fine, sincere, upright, principles of better government, better thinking, better living, better morals, better commerce, better civilization."

"A man can advance no further than his own development, goes the axiom, we have suggested. By a man's taste shall you know him."

"Out there are the hundred million Americans. Their taste is the governing limit of their understanding, and as they grow in appreciation for the better ideas of pleasure, education, culture, so they will be receptive to the overtures of the new leaders, the true leaders of humanity, in eliminating the unclean, the unjust, the unfair from our national regime."

"How are we to lift taste?"

"There are many methods, but none which seems to answer the requirements as well of good music."

"It does not argue with men; it does not set their brains awheel with ideas which arouse their prejudices and past convictions. It wins its way into the soul of the listener, and creates a new condition in his being. The listener may be upset, unnerved, moved by a hundred base impulses—but the right music will dignify the emotions as water dissolves salt."

"Enough of the right music and the right method of presenting it to the unknown will alter the state of mind of the listeners."

You will see by this very brief essence of the way in which *Globe Free Concerts* are conducted, that they are not just free concerts, or concerts where artists give their services for charity and are sandwiched between speeches about anything but music.

But *Globe Free Concerts* are *Advertisements of Music*. They are samples of it, given in order to create the taste for it, the habit for it, and to send the samplers and testers out with hunger for

regular concerts and opera. "*Globe Free Concerts*," now in their fifth anniversary year, is a term which also covers multitudes of lectures, opera-recitals, oratorio-recitals, classes, choruses, orchestras—all organized with the same movement in mind and as forces in carrying forward the great ideal.

For the purpose of giving you an idea of the kind of artists co-operating with us, I will select about fifty names from the 1700.

Some of the Co-operating Artists

Mischa Elman, Josef Lhévinne, Hipolito Lazaro, Margaret Matzenauer, Rudolf Ganz, Eddy Brown, Louise Homer, Gabriella Besanzoni, Helen Stanley, Corinne Rider-Kelsey, Mischa Levitzki, Olga Samaroff, Ethel Leginska, Florence Macbeth, Samuel Gardner, Anna Fitzu, David Bispham, Rosa Raisa, Auguste Bouillez, Henry Hadley, Charles Wakefield Cadman, Rafael Diaz, Oliver Denton, John Powell, Letz Quartet, Elshuco Trio, Berkshire Quartet, Merle Alcock, Paul Althouse, Arthur Friedheim, Maximilian Pilzer, Frank La Forge, Richard Hageman, Giulio Crimi, Renato Zanelli, Cecil Burleigh, Alice Nielsen, Lenora Sparkes, Richard Buhlig, Eleanor Spencer, Germaine Schnitzer, Nevada van DeVeer, Ernest Hutcheson, Reinald Werrenrath, d'Alvarez.

Now let me confess something to you. We are not content with the *Globe Movement for People's Art*. We have not reached all the world. We need you to follow up what we are doing. Your humble scribe holds himself in readiness to fight his cause with you in your community. He urges you to go ahead yourself.

We are not even as strong in the Metropolis as we hope to be. We have still not reached all the population. Some musicians still hold aloof from our cause. They shirk their responsibility if they see it, or if they do not see it they have still to feel the call to the great need.

Indorsed by Prominent Musicians

At this moment I should like to pay tribute to Percy Hemus, the brilliant baritone, who recently was so generous as to write on a photograph he inscribed to me:

"I was against the *Globe Concert idea*—you and your wonderful audiences have convinced me I was wrong. Your vision is greater than mine. More power to you."

I can reproduce it here, because I know that I am merely the mouthpiece of our idea the representative of the artists who have acted. When Florence Macbeth writes "To the man with the big idea"—she merely means to the man who is trying to work out the big idea you all have felt. When Winifred Byrd says "to the man who is doing a bigger musical work than any of us," she merely means to "the man who is working along with US at the biggest musical work of all."

Where would I have been without Macbeth, Byrd, Hemus and the 1700 others? Where would a great millionaire with millions to spend be without them?

No, dear friends, the *Globe Free Concerts* are the expression of a movement of artists, by artists, for music, and for the people, the beginning of a new epoch in democracy.

What is the World Cry?

I should like to bring into this explanation the words which were spoken by the venerable editor of *MUSICAL AMERICA*, John C. Freund, when he addressed the vast audience at the Thousandth *Globe Concert* (Metropolitan Opera House, N. Y., April 13, 1920). For then was the seal of approval given to this young pioneer effort by the man who represents for all of us the First Musical Propaganda in America. Mr. Freund said at that time:

"We face a new order, political, industrial, commercial, and, above all, social."

"What is the world cry?"

"From the tortured peoples of Europe as from our own distracted masses"

"It rises—"

"We want a better life!"

"This cry cannot be met by granting more wages or shorter hours or better conditions of labor—whether in office or mine, whether in farm or factory."

"It comes from the harassed business man as well as from the mechanic struggling to raise his family in decency."

"It means that we're all asking what

are we getting out of the daily drudge of work, work, work, that we all want at least some of the decencies, the amenities, above all, some of the reasonable pleasures of life; as part of the reward of our daily toil.

"And in these amenities and pleasures, music must ever take the lead. I see the dawn of the day when we Americans—meaning by that all who are here, whether citizens or not—of whatever nationality—who already lead in enterprise, in inventive power, in material wealth, will also lead in the arts and sciences and above all in music, and so bring nearer the day dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic women as well as by heroic men, by martyred peasants as well as by martyred Presidents, the day when there will be something like good will among men, and that culture which means the broadest humanitarianism."

For music, for art, for the last individual interested in the art and the industry—for the people of America and new ideals, these *Globe Free Concerts* are given.

PROMINENT SOLOISTS TO VISIT MT. VERNON

New York Town Will Hear Several Artists Presented By Local Clubs

MOUNT VERNON, N. Y.—Musical events during the coming season promise to be unusually interesting. Several noted artists will be heard here. One of the most active of local musical organizations is the Men's Glee Club, W. E. Van Wert, president. This club gives two concerts a season and the subscription list is always reserved months beforehand. The two concerts this coming season will be on Jan. 13 and April 14, in the auditorium of the High School.

At the first concert the soloists will be Max Rosen, violinist, and Virginia Rea, coloratura soprano. The soloist at the second concert will be Theo. Karle, tenor. In addition to these artists, the club will also present an extensive program of its own.

The other organization sponsoring musical activities, is the Westchester Woman's Club, perhaps one of the wealthiest clubs in New York State. Plans have not been entirely completed for the season.

Mrs. P. H. Cram, who is particularly active in the club's musical affairs, has engaged Cyrena Van Gordon, of the Chicago Opera Association for a recital Oct. 25 at the Woman's Club.

Mrs. A. D. Stone is chairman of the music section of the club but Mrs. Cram handles all professional arrangements. She told *MUSICAL AMERICA*'s representative that she has in mind the engagement of several artists during the season and that the season is of greater importance musically here than for some time past.

The development of Russian music will be a feature of the work of the instrumental section of the club, of which Mrs. M. E. Thompkins is chairman. This section plans a number of concerts also. Trips to New York are to be made in connection with the course of study.

The Glee Club is directed now by Mrs. Carl E. Dufft, widow of the late instructor who died last year. A concert by the Glee Club will take place Feb. 4 but announcement has not thus far been made as to the soloists.

Greater interest is being manifested also in the music of the local churches. Choir directors plan to engage special soloists throughout the season because past experience has shown that it always has a splendid effect. F. E. KENNY.

Studio of Eleanor Davis Scene of Concert in Hannibal, Mo.

HANNIBAL, MO., Oct. 16.—The opening of the Grand Opera Choral Club, held at the Davis studio here recently, drew a large audience for one of the most delightful musical programs given here in some time. Eleanor Davis sang brilliantly the "Casta Diva" aria from "Norma." In commemoration of the first appearance of Jenny Lind in America seventy years ago, Miss Davis also gave a talk about the singer's life and work.

Jascha Heifetz sailed for London recently accompanied by his pianist, Samuel Chotzinoff and members of his family. The violinist will make a tour of Great Britain under the management of the Wolfsohn Musical Bureau.

POUGHKEEPSIE, N. Y. EXPECTS FINE YEAR

Local Organizations and Visiting Artist to Give Concerts

POUGHKEEPSIE, N. Y., Oct. 16.—The outlook for the coming musical season in Poughkeepsie is very bright. All the usual events are planned as customarily and some interesting changes are being made.

The Dutchess County Musical Association, under the presidency of Jennie Wickes, will continue its work of forwarding the musical interests of the community. The most prominent activity of the association is the series of concerts, which are managed by Bertha M. Round. Miss Round has for six years directed the concerts with growing success and this year she has secured artists of merit. The names of Mabel Garrison, the New York Symphony Society, Harold Bauer and Pablo Casals in joint recital, and Reinald Werrenrath assure both artistic and financial good fortune.

The association inaugurates this year a new plan for its meetings, in that it is securing outsiders for lectures and recitals. This will add greatly to the value of the meetings both from the standpoint of education and entertainment. The program committee, of which Arthur M. Williamson is chairman, has undertaken the work of planning these programs and while all are not yet ready to be announced, those that can be made public set a high standard. At the first meeting the Elsa Fischer String Quartet of New York, will play, and Cuthbert Fowler of St. Stephen's College, Annandale, New York, will speak on Chamber Music in general and possibly on the music presented on that occasion. Walter L. Bogert of New York will give a lecture recital on folksong at the second meeting. Mr. Williamson is also active in the community as the director of the Millbrook Chorus. This chorus organized last year and struggling constantly against the severe weather, gave a most creditable concert in June, which won the hearty commendation of Harry Harkness Flagler, president of the New York Symphony Society.

The various choral organizations in Poughkeepsie are looking forward to their usual concerts. Norman Coke-Jephcott, director of the Euterpe Glee Club, has just returned from England and has brought with him much interesting new music.

The prospects at Vassar are better than they have been since the United States entered the war. Professor George C. Gow feels greatly encouraged over the situation. At present it can be announced that there will be two concerts by the Philharmonic Orchestra of New York, the gift of Edgar L. Marston, and one by Maurice Marechal, first cellist of the Paris Conservatoire Orchestra. Others will be secured later.

E. W. GEER.

THELMA GIVEN'S TOUR

Violinist Will Begin Third American Season, at Carnegie Hall, Oct. 27

Thelma Given, the young violinist, begins her third season in America with a recital at Carnegie Hall on Oct. 27. Richard Hageman will play the accompaniments, and among the numbers on the program will be the C Minor Sonata of Grieg and Chausson's "Poème."

Miss Given plans a tour of Texas in January, when she will give ten concerts. She will also appear in concert in St. Louis, Washington, Baltimore, Pittsburgh, Chicago and Ann Arbor, Mich.

Smith College Concert Course

NORTHAMPTON, MASS., Oct. 11.—The Smith College Concert Course for this season offers some of the best attractions which this city has been privileged to hear. The Boston Symphony will play on Oct. 20, followed by Povla Frisch, Nov. 17, and Kreisler, Dec. 15.—Other artists who are announced to appear are: Casals, Graveure and Rachmaninoff. The Boston Symphony will make a second appearance April 20, and on May 11, there will be a choral concert by the combined choruses of Smith and Amherst Colleges under the direction of Ivan Gorkoff of Smith, and W. P. Bigelow of Amherst. One concert will also be given by the New York Chamber Music Society, and four concerts by the Letz Quartet.

Local Factions Threatening Normal Progress of Buffalo's Music Life

Greatest Burden of City's Music Lies on Impresarios—Choral Forces Disband for Lack of Support—Rumor of All-American Festival—Mrs. Mai Davis Smith Offering Elaborate Course—Musical Arts Firm Promoting Stellar Series—Chromatic Club Announces Attractions

BUFFALO, N. Y., Oct. 15.—There are a large number of remarkably fine concerts scheduled for the 1920-21 musical season and in the list of artists announced appear the names of several artists and instrumentalists unknown to the Buffalo public, which adds interest to the anticipated pleasure of these coming events. The distinct factors at present, that are influential in furthering the cause of music here and giving the public something worth while, are the local impresarios, whose optimism and courage (only one conversant with local conditions can appreciate how much courage it takes) have provided a veritable musical feast. They certainly deserve the heartiest support and indications infer that they will have it.

But while the visiting artists will have a certain influence on the musical susceptibility of their hearers, it can at best only be transitory, for the stability and musical status of a community cannot be properly estimated by what a fluctuating public pays to be amused. It is the spirit itself that must be right among its own musicians. There should be no musical factions, for where they exist, limitation follows as a natural consequence. Nothing of permanent value for the uplift and stabilization of music can be brought about, until factions are eliminated and a more generous attitude toward differing opinions is cultivated and maintained.

In spite of its very advantageous location, its great increase in population



Mrs. Mai Davis Smith, Who for a Number of Years Has Been the Leading Factor in Providing Musical Entertainments of a Distinctly High Character for the Buffalo Public

and its tremendous industrial growth, this beautiful "Queen City of the Lakes," has not made the proportionate musical growth that it might have made. The same social and economic elements that have made Rochester, Cleveland and Detroit musical cities of note, exist here, but the spirit of altruism that animated those who made it possible for the cities above named, to provide funds to found orchestras, conservatories and adequately recompense musicians of the highest standing to take them in charge, seemingly does not exist here. Have the musical factions had any influence in the matter? It is well worth considering.

Choral Forces Disband

The disintegration of some of the most celebrated choral organizations is a matter of regret and a setback to the musical interests of the city. These organizations cannot be carried on unless they have sufficient funds for contingent expenses. The cessation of the activities of certain choruses has been due to lack of funds and incidentally we are being deprived of much that is musically beautiful and inspiring. There is definite need for a large chorus of mixed voices here; a chorus of musicians directed by a master musician, whose knowledge of ancient and modern, religious and secular choral music is practical and sound and whose understanding of the art of a cappella singing is equally sound. Such an organization, adequately financed, would be a boon to the city and would lend an inestimable influence in the right direction.

The recently established Buffalo Chapter of the National Guild of Organists has had a wholesome influence on the get-together spirit among its membership. It has, moreover, been instrumental in bringing some noted concert organists here as well as giving concerts with local organists as performers. The social functions and occasional dinners of the Chapter are said to be charming affairs.

It is rumored that an all-American music festival, similar in scope to the Lockport Festival, may be given here in the spring. In view of the tremendous advance in overhead expenses and the impossibility of advancing the price of tickets, the principal guarantors of the May Music Festivals have considered it unwise to plan for such a festival this year. If an all-American music festival is substituted, the man who has successfully managed the Lockport festivals, A. Van De-Mark, will be its advisory head. The Philharmonic Chorus will be reorganized probably under the direction of Dewitt Coutts Garretson and John Lund will have a local orchestra in charge. Buffalo is an ideal place for a festival of this kind.

Fine Artists' Series

Mrs. Mai Davis Smith's subscription series is a most attractive one. She will

present, in the order named, Oct. 19, Frances Alda, soprano, and Charles Hackett, tenor, his first appearance here, in joint recital; Dec. 7, the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, assisting artists, Guy Maier and Lee Pattison, pianists; Jan. 4, Mischa Levitzky, pianist, Jean Gerardy, 'cellist, joint recital; Jan. 18, Guiomar Novaes, pianist, Mary Jordan, contralto, joint recital, first appearance in Buffalo of Miss Jordan; Feb. 1, Helen Stanley, soprano, and Samuel Gardner, violinist, his first appearance here; March 8, the Cincinnati Symphony Orchestra, Eugene Ysaye, conductor, and Mme. Matzenauer, soloist.

In addition to this brilliant list of attractions, Mrs. Smith will present on the evening of Jan. 29, the famous La Scala Orchestra, under the direction of Arturo Toscanini; Oct. 15, Tom Burke, the Irish tenor, in recital; Nov. 11, Margaret Adsit Barrell in recital with Conrad Bos at the piano; Nov. 25, Thanksgiving night, Titta Ruffo in recital; Dec. 3, the Duncanson dancers, and some time in February, Guy Maier, pianist, in a recital for young people.

The George Engles series of five subscription concerts will also be managed by Mrs. Smith and will be given in the following order: Oct. 28, Jan Kubelik, the Bohemian violinist, in recital; Dec. 3, song recital by Alma Gluck; Jan. 11, the New York Symphony Orchestra, under the direction of Walter Damrosch, assisting artists, Albert Spalding, violinist, John Powell, pianist, Willem Willeke, 'cellist; Feb. 8, Mme. Louise Homer and her daughter, Louise, in joint recital; March 1, the New York Symphony Orchestra, Walter Damrosch, conductor; soloist, Frieda Hempel.

As Mrs. Smith has excellent executive ability and the confidence of the public she has so faithfully served for many seasons, these concerts are certain to be brilliant successes.



Members of the Musical Arts Firm. From Left to Right, seated: Genevieve Kraft, Louise Michael. Standing: Bessie Bellanca. This is the Second Season of This Firm's Activities and the List of Attractions It Is Presenting This Season Is of a High Order of Excellence.

The Musical Arts firm announce a charming set of concerts which will present artists of world wide fame. A series of four subscription concerts will present the following artists. Feb. 22, Harold Bauer, pianist, Pablo Casals, 'cellist, and Jacques Thibaud, violinist, in joint recital; March 9, Nina Morgana, coloratura soprano, and assisting artist in recital; March 15, the New York Philharmonic Orchestra, under the conductorship of Josef Stransky; March 30, Sex-

tet from the Metropolitan Opera Company, in a Verdi-Puccini program, with Giovanni Martinelli, tenor, and Marie Rappold, soprano, as leading artists.

In addition the Musical Arts will present Claudia Muzio, soprano, and Toscha Seidel, violinist, in joint recital, Jan. 6.

This enterprising young firm will also manage the Charles Ellis concert series, which will be given as follows: Nov. 2, Frieda Hempel, soprano, and Mario Laurenti, baritone, in joint recital; Nov. 23, Sergei Rachmaninoff, the Russian pianist; Nov. 30, Fritz Kreisler, violinist.

In view of the large number of concerts announced by the local impresarios, the amusement committee of the Twentieth Century Club are moving very conservatively. For the present only one concert has been scheduled which will be given in early November by Emilio De Gogorza, the eminent baritone. There will be no public sale of tickets for this concert.

The Chromatic Club announces three artist recitals which will be given in the following order: On Dec. 1, the English composer-pianist, Cyril Scott, in recital; Jan. 12, the Flonzaley Quartet; April 5, Pablo Casals 'cellist and his wife, Susan Metcalfe, soprano, in joint recital. Ten afternoon recitals will be given throughout the season and an artist of importance announced is Aurelio Giorni, the pianist, who will be heard for the first time here. Harry Cumpson, pianist, and Louis Siegel, violinist, will also be heard, as will Florence Ried, a local contralto, who has already made an excellent impression. Other announcements for these Saturday programs are of singers and instrumentalists who have frequently been heard at Chromatic concerts.

Mrs. Charles Watkins, president of the Rubinstein Choral Society, women's voices, reports the club as being in a flourishing condition. The work of the club will be carried on as in former seasons with weekly rehearsals, morning concerts and at least one evening concert. Student recitals are also contemplated. Mary M. Howard remains as musical director.

John Lund reports the Orpheus Society in fine shape and with a large active membership. The usual number of in-

itation concerts will be given during the season with assisting artists of prominence. Director Lund will devote as much time as can be given to the Municipal Orchestra while certain new compositions of his may be heard this season.

The Guido Chorus plans to re-organize as a social body, but will continue its musical activities under the direction of

(Continued on page 87)

John Lund

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Conductor Buffalo Municipal Orchestra
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"A large audience enjoyed her full, beautiful voice and polished singing."—NEW YORK HERALD.

"Miss Jordan, as is well known, has a voice of unusual beauty."—NEW YORK GLOBE.

"Miss Jordan's admirable art might well be taken as an example by younger singers. She is a rarity among singers, as she can do a modern French song with appropriate style."—BROOKLYN EAGLE.

"Miss Jordan has a voice of round, resonant power. She sings with much dramatic forcefulness, and again she turns to lyrics with quite as much success as she achieves in her operatic numbers."—ROCHESTER, N. Y., POST EXPRESS.

"Mary Jordan's mellow and sympathetic tones always make the hearing of them enjoyable. She was in excellent voice and her singing was marked by a polished skill in vocalization. Great authority and variety in molding phrases and in communicating grave and gay feeling."—NEWARK NEWS.

"Miss Mary Jordan displayed a voice of exceptional and sonorous beauty."—TORONTO MAIL AND EMPIRE.

"Mary Jordan, contralto, whose artistry and personal charm were greatly admired by all, has a big voice of generous compass with head-tones of compelling beauty. Her gracious and unaffected manner add greatly to her performance."—INDIANAPOLIS STAR.

"Miss Jordan has a voice that is at all times round and smooth throughout its entire range, and at no time is this very lovely quality allowed to vary. Undeniably, Miss Jordan has brains and a well-thought-out purpose behind every one of her beautifully produced tones."—CHICAGO HERALD AND EXAMINER.

"Mary Jordan is a singer American audiences will be glad to claim as their countrywoman, for she is intelligent enough to subordinate a fine, big voice to the natural demands of interpretation, with the usual result that the tones develop capacities of color and power."—KANSAS CITY STAR.

"An artist of charming personality, she not only possesses a beautiful voice but a fund of intelligence which places her among the genuine musicians of the day."—HOUSTON POST.

Management: LOUDON CHARLTON, Carnegie Hall, New York

Buffalo, N. Y.

(Continued from page 85)

its accomplished and devoted leader, Seth Clark, on a smaller scale than heretofore.

Among other concerts announced to date, the most important is that of Mme. Schumann Heink, who will be accompanied by Katherine Hoffman; Mabel Strock, soprano, soloist of the First Church of Christ, Scientist, will give a recital in late October. Edith Jupp, one of Buffalo's younger singers, will give a recital in early December. There are a number of small societies who are musically active in a semi-social way, that will add their quota to the long list already announced. In closing this résumé of Buffalo's musical activities, it is again acknowledged that local impresarios are providing the better part.

FRANCES HELEN HUMPHREY.

CALGARY GETS ALBERTA FESTIVAL NEXT SPRING

City to Utilize Its Musical Forces in Effort to Make Event Best Ever Held in Province

CALGARY, Oct. 16.—Calgary's musical season for 1920-21 opened with the Royal English Opera Company, in a specially selected repertoire of English light operas, including "The Mikado," "Pirates of Penzance," and the "Bohemian Girl." A musical event which had been looked forward to for some time was the visit of the Minneapolis Symphony Orchestra, under the leadership of Emil Oberhoffer, in two concerts, Sept. 25, in the Horse Show Building, with Engelbert Roengen, 'cellist, and Florence Macbeth, soprano, as assisting artists. Calgary's Lyceum Course of six lectures and two concerts opened Oct. 1 with the Little Symphony Orchestra organized and led by the American composer, Thurlow Lieurance. Another artist appearing at an early date is Albert Lindquest, tenor.

Extensive preparations are under way for the Alberta Musical Festival which is to be held in May, 1921. The syllabus is printed, and is being distributed among the various towns and cities in the Province. Every effort is being made to make the 1921 Festival the best and biggest ever held in Alberta. The choir of Knox Church gave G. Herbert Knight a farewell banquet on the eve of his departure for Baltimore, where he has accepted a position with the Peabody Conservatory.

C. Higgen of Brantford, Ontario, is Mr. Knight's successor.

The Woman's Musical Club opened its season Sept. 27, with a Nevin program in charge of Mrs. E. G. Paddon and Mrs. Margaret King. The visiting artists this year will be Mrs. Allon Millhouse of Lethbridge and Agnes Adie of Toronto.

L. I. W.

Caruso Buys Imperial Jewels

DENVER, COL., Oct. 15.—According to a jeweler of this city, Enrico Caruso purchased here on Oct. 9 a large diamond weighing six carats, and a smaller stone, for the sum of \$5,000. Both stones are said to have been the property of the late Czar Nicholas.

CECIL COWLES

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New York Recital: Aeolian Hall
October 25th

Management: LOUDON CHARLTON, Carnegie Hall, New York



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Watertown Daily Times, Oct. 12, 1920:
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—*London Times*.



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—W. L. Hubbard, *Chicago Tribune*.

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JOHN H. RAFFERTY, of the *New York Morning Telegraph*, says:

"The indisposition of Raisa and her replacement by Miss Eubank in the rôle of *Amelia*, was announced after the first scene of the first act and the news was not received with good grace by the audience. This attitude of disappointment in the house added to the difficulties of Miss Eubank's appearance, but she quickly won over the audience by her excellent singing and very good acting in her entrance scene with the sorceress. As a matter of fact, her acting was more dignified and in better taste than that of some of the more famous stars of the Chicago Company, and she sang, too, with sincerity, modesty and good results."

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The TRIUMPHANT DEBUT of NOBUKO HARA

As "MADAME BUTTERFLY" at Manhattan Opera House, New York, as "Guest" with the San Carlo Opera Co.



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THE PRESS SAYS:

NEW YORK TRIBUNE,
Sept. 26, 1920.

Interest in yesterday afternoon's performance of "Madame Butterfly" centered in a new Butterfly, Miss Nobuko Hara of Japan. She is the second Japanese soprano to sing the part here in recent years, and, in its way, her interpretation is as interesting and as touching as that of her predecessor, Mme. Tamaki Miura. Miss Hara's voice is very light. The extreme upper notes are rounder, richer in color, more resonant. She sang with intelligence and taste, not forcing her voice. Miss Hara's conception of the part was far more interesting than that of many other singers who rely chiefly upon tonal wealth. In her acting the Japanese soprano was constantly fascinating. The grace of her undulating walk, her business with the fan, the daintiness with which she used her hands, her lack of mannerisms, her sincerity, were but a few features of a delightful performance.

NEW YORK TIMES,
Oct. 9, 1920.

"Madame Butterfly" was sung at the Manhattan last night to "standing-room only," some hundreds of persons being left outside the big theater for lack of room within. Miss Nobuko Hara of Tokio, youngest of several Japanese who have essayed the Puccini-Belasco heroine, and representing her country's own recent cultivation of Western music, was received with an ovation that was repeated at many curtain calls. Her slender grace, the step and pose of a true Oriental, and the voice, plaintive, but of beautiful high notes, won the sympathetic crowd.

NEW YORK GLOBE,
Sept. 27, 1920.

Her first appearance in this country, Miss Hara is the second Japanese girl to sing the touching rôle, and her performance Saturday afternoon endeared her to the enthusiastic crowd, many of whom were her countrymen. Her voice, though slender and of no great timbre, is under admirable control. Indeed, by its very lightness it helps suggest the child wife of the errant Pinkerton. Her interpretation of the rôle, however, leaves nothing to be desired. It is quite perfect. Her swaying walk, her lifted eyebrows, and, most of all, her fluttering, tiny hands wield a tremendous fascination. She is like a poem in ivory come to life.

NEW YORK SUN,
Sept. 26, 1920.

Some ancient philosopher, it may have been Aristotle, remarked that the greatest acting rests in portraying one's self. With this thesis in mind all the more credit is due Mme. Nobuko Hara.

Her portrayal of *Cho Cho San*, a rôle famous as that of Geraldine Farrar, was delightful. Her voice is one well suited for operatic work, and is aided by her natural histrionic ability. If in the highest ranges the notes were a little thin the sweetness and warmth of the lower ones more than made up.

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—Mary M. Howard, "Lockport Union-Sun and Journal," September 11, 1920.

"One of the most sensational successes of the entire festival. She gripped and swayed her audience from the first to the final note. Possess-

ing a voice of crystal clearness, mellow and sweet in all its registers, Mrs. Patterson not only sang a group of Gilberte songs charmingly, but illuminated them through her consummate art. She won long and ovational applause from the large audience."
—M. B. Swaab, "Musical America," September 18, 1920.

"With her smoothness of scale, purity of enunciation, absolute control of trill, staccati, chromatic and every other device, she rose to one virtuosic height after another and carried her

audience to raptures of excitement."
—Charles E. Watt, "Chicago Music News," September 24, 1920.

"Idelle Patterson won a brilliant success by the extreme beauty of her voice as well as the skilful manner of its handling. The extreme high notes, beyond the reach of most sopranos, were big, round and genuinely thrilling. There are few singers before the public who can equal the sparkling coloratura of this charming soprano."
—Musical Courier, September 16, 1920.

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Asheville Times, August 17, 1920.

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—KARLETON HACKETT, CHICAGO EVENING POST.

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CLEVELAND, OHIO, Oct. 10.—The outstanding feature of Cleveland music for the coming year will be the concerts of the Cleveland Symphony, managed by Adella Prentiss Hughes, which, under conductor Nikolai Sokoloff, enters upon its third season with a record of achievement that is both an inspiration and a guarantee for the future. Established as one of the leading orchestras of the country its financial support is assured by a group of generous guarantors known as the Musical Arts Association, which has given Mr. Sokoloff opportunity to strengthen the personnel of the organization, by engaging eighty-six players for a season of thirty weeks, and to secure the talented composer, Arthur Shepherd, as assistant conductor and director of a chorus that will participate in important works.

Symphony concerts will be presented in eighteen pairs, on Thursday evenings and Saturday afternoons, of which fourteen are given by the orchestra, and in pursuance of a custom long established here, concerts by great orchestras from other cities will be included in this course. Those to be heard during the coming season are: the New York Philharmonic, under Josef Stransky; the New York Symphony Orchestra, under Walter Damrosch; the Detroit Symphony, under Gabrilowitsch, and as an extraordinary event, a pair of concerts by La Scala Orchestra of Milan, under Arturo Toscanini.

The list of soloists engaged for the symphony concerts includes: Helen Stanley, Efrem Zimbalist, Heinrich Gebhard, Marcia Van Dresser, Moiseiwitsch, Levitzki, Hulda Lashanska, Gabrilowitsch, (as pianist), Matzenauer, Olga Samarofoff, Mabel Garrison, the orchestra concert-master, Louis Edlin, and the first cellist, Victor de Gomez.

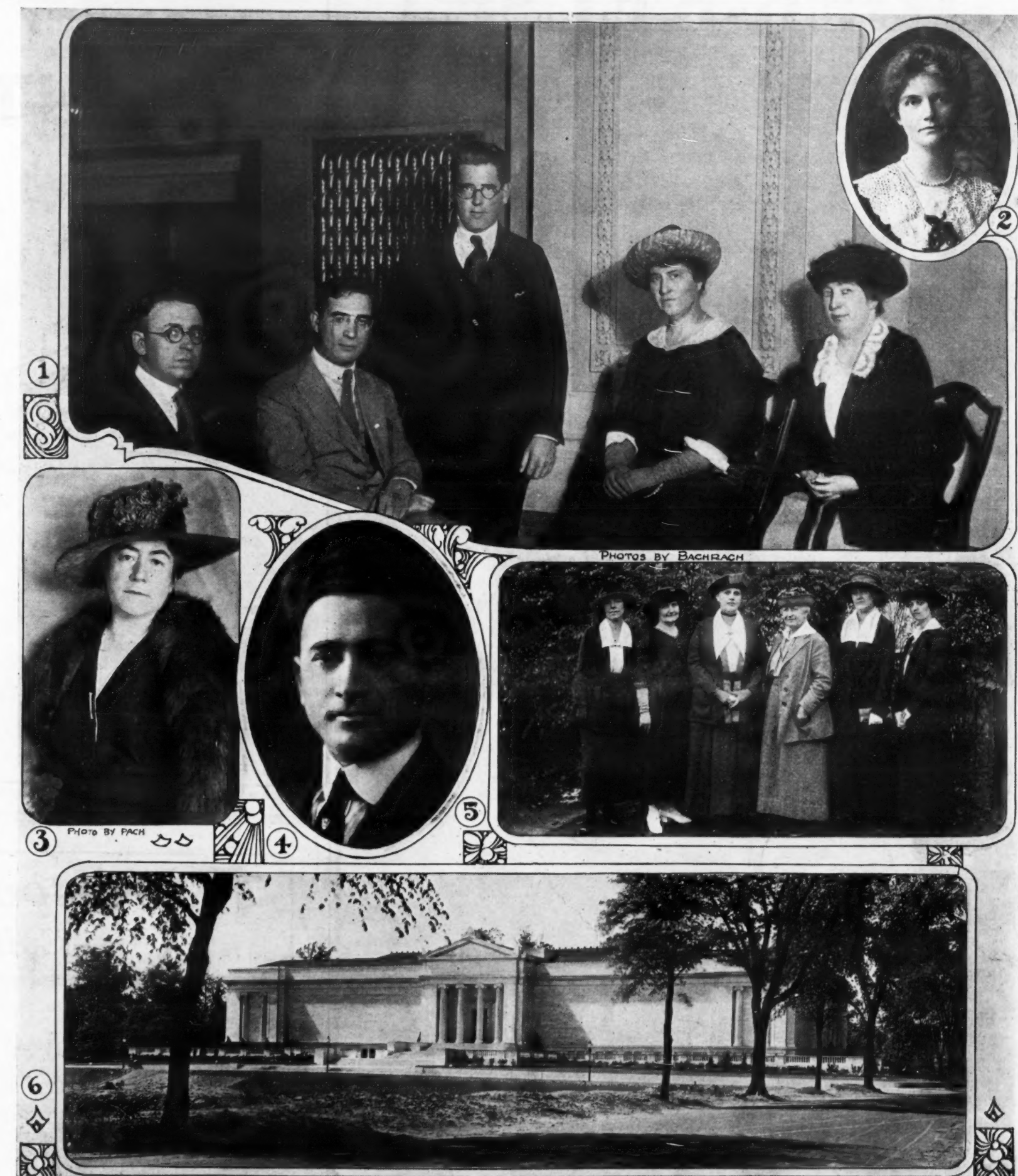
The popular concerts, given on Sunday afternoons, from which, last season, hundreds were turned away, will be resumed at intervals of two weeks, and will give opportunity for appearances of local artists as soloists.

In addition to its local concerts, the Cleveland orchestra is booked for performances in Akron, Canton, Berea, Elyria, Lorain, Oberlin, Youngstown, Pittsburgh, Dayton and Springfield, and will make an Eastern tour including Washington, New Haven, and Boston.

Under the joint management of Mrs. Hughes and Mrs. Franklyn B. Sanders six Morning Musicales in the ballroom of the Hotel Statler, will be given as usual, the only change being the day of the week from Friday to Monday, owing to the congestion of concerts at the weekend. Artists to be heard at these functions are: Edward Johnson, tenor; Marguerite Namara, soprano, and Alberto Salvi, harpist; Guy Maier and Lee Pattison, in two-piano duets, with Greta Torpadie, soprano; Emilio de Gogorza, baritone, and Margaret d'Alvarez, contralto.

Chamber Music Concerts

Under the management of Mrs. Sanders eight concerts of chamber music will be presented in the ballroom of the Hotel Statler before the Chamber Music Society, the attractions being, the London Quartet; Eva Gauthier, with the New York Chamber Music Society, directed by Caroline Beebe; the Elshuco Trio; the



FORCES WHICH ARE CO-OPERATING TO MAKE CLEVELAND ONE OF THE NATION'S MOST IMPORTANT MUSIC CENTERS

No. 1—Left to Right: Arthur Shepherd, Assistant Conductor; Nikolai Sokoloff, Conductor; Victor de Gomez, First 'Cellist; Adella Prentiss Hughes, Manager; Mildred Fergusson, Assistant Manager, of the Cleveland Symphony. No. 2—Mrs. Frances Bolton Korteuer, President of Women Music Teachers' Association. No. 3—Mrs. Franklyn B. Sanders, Manager of Great Artist Concerts, and Secretary-Treasurer of Chamber Music Society. No. 4—Giocomo Bernardi, the New Concert Manager. No. 5—Left to Right: Mrs. Leland Ingersoll, Chairman Active Members; Cora Strok, Treasurer; Mrs. Edw. S. Bassett, President; Mrs. Arthur Bradley, First Vice-President; Mrs. Jos. T. Smith, Chairman Student Members; Mrs. Hugh Fullerton, Chairman Press Committee, Fortnightly Musical Club. No. 6—Cleveland Museum of Art, That Recently Received a Large Gift for Its Music Department.

Flonzaley Quartet; the Letz Quartet; all of which occur in the evening, and in addition three Sunday afternoon concerts by the Cleveland Quartet, formed within the orchestra, of which Nikolai Sokoloff is first violin, Louis Edlin, second violin, Carlton Cooley, viola, and Victor de Gomez, 'cello. While these concerts are subscription affairs, a limited number of seats are available for the general public, and professional musicians, students, and teachers may purchase season tickets at half price.

Four separate courses of great recitals are announced to take place in the beautiful new home for music which the Masonic bodies presented to Cleveland last season, and which this year will be in constant demand; and two seasons of opera are announced.

The development of operatic interest has been much more limited in Cleveland than other departments of music, and for obvious reasons. Until this season the San Carlo Opera has been given in a small theater—this year it will be presented by G. Bernardi, a new music man-

ager, in Masonic Hall, a place more commensurate with the merit of its excellent performances, and where society may enjoy the gayety of an audience seated in boxes and loges. Operas announced for the October engagement of three days are "Tosca," "La Bohème," "Butterfly," and "Rigoletto." In March, at the close of its Eastern tour, Cleveland will enjoy four performances of the Chicago opera, special announcements not yet being made.

Great recitals are to be presented by four managers—Mrs. Franklin B. Sanders, who is sponsor for a course of five; Miss Brigid L. Gafney, who has six in charge; Mr. G. Bernardi, whose list contains twenty important artists in a course of eight concerts, and C. E. Ellis of Boston, who, without a local manager, announces a series of three that includes Frieda Hempel, Fritz Kreisler, and Sergei Rachmaninoff.

For the course offered by Mrs. Sanders, which presents Louise Homer with her daughter; Anna Case, Alfred Cortot, Bauer, Casals, and Thibaud, in joint

program; and opens with the Pavley-Oukrainsky Ballet; by co-operation with the Fortnightly Musical Club, an arrangement has been made by which all of the club members are entitled to course tickets to these great concerts in addition to the privileges of active, student and associate membership in the regular functions of the club, for the price of the regular club dues. This extraordinary offering is made possible by the enterprise of a new Board of Managers, and the infusion of fresh life into this club of twenty-eight winters. Artists of Miss Gafney's course are Grace Wagner, soprano; Carolina Lazzari, contralto, and Renato Zanelli, baritone, for her first concert, followed by Galli-Curci, Ysaÿe, Charles Hackett and Raoul Vidas, Mary Garden and Frances Alda.

Mr. Bernardi offers Rappold, Mar-dones, and Lhevinne for his first concert. Artists to follow later being Pavlowa, Titta Ruffo, Leta May, Jan Kubelik,

[Continued on page 99]

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—Henry T. Finck, in the N. Y. Eve. Post, Jan 28, 1920.

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CLEVELAND, OHIO

[Continued from page 97]

Emmy Destinn, Clarence Whitehill, Winifred Byrd, Amato, Toscha Seidel, Guiomar Novaes, Bonci, Max Rosen, Yolanda Mero, Sophie Braslau, Martinelli and Godowsky.

An interesting fact regarding this gigantic offering of musical attractions is the statement by the managers that never have season seat sales been so large, or so diffused among a wide reaching circle of music lovers, many of whom have hitherto been unknown in the concert halls.

The Woman's Club at 3535 Euclid Ave. announces among the attractions of a mixed course of entertainments, Nina Tarasova, the Russian singer, and the Isadora Duncan Dancers with their own orchestra; Frances Nash, pianist, and Walter Greene, baritone.

Music at Museum of Art

With its memorial gift of \$250,000 the Cleveland Museum of Art will inaugurate upon a permanent basis the musical activities maintained during the past two years by private subscription. A Skinner organ is under construction to be placed in the Garden Court, which, with the Memorial tablet, will cost in the neighborhood of \$50,000, the remainder of the sum to be held as an endowment for the music department. Thomas Whitney Surette will be retained for the coming season as musical director, conducting classes of choral singing, and delivering lectures upon different phases of Music Appreciation. Mr. Surette will spend three days out of each month in Cleveland. A permanent music director and organist will be secured when the great organ is installed. Concerts by the Cleveland Young Peoples' Orchestra, given on Sunday afternoons, will again be a feature of this season's museum music.

The Conservatory

Looming large among the great musical movements of the future is the establishment of a Conservatory of Music upon such a scale of importance that preliminary steps only can be announced for the present. Articles of incorporation have been obtained by a board of trustees, and a large sum is being raised to launch the project in an adequate manner. The presence of the famous Swiss composer, Ernest Bloch, in the city, already secured as the future director of the school, argues much for the standards to be maintained. Mr. Bloch has been received with great cordiality by the local members of the music fraternity. An enthusiastic reception was accorded him by the Women Music Teach-

ers' Association, before whom he delivered an address expounding his theories, his ideals, and his practical plans, all of which met with the hearty indorsement of the members of this distinguished body of music instructors. Cleveland congratulates itself upon securing the



Above: Brigid L. Gafney, Manager of Great Recitals (Photo by Bachrach). Below: Ernest Bloch, the Swiss Composer, New Director of Cleveland Conservatory of Music (Photo by Illustrated News).

presence of so illustrious a musician in its midst.

Newcomers also, but in a different field, are Mr. and Mrs. Leslie Hodgson, both concert pianists of nation-wide reputation. It is a compliment to Cleveland that such artists have chosen it as their teaching center, and point of departure for their concert tours.

ALICE BRADLEY.

was given at Weiss Baseball Field with fair artistic success, but a saddened financial loss to the "good angels" who were behind the venture.

Open-Air Opera

The Yale Bowl, an admirable "opera house," may be the scene of a huge performance of one of the known operas by an established company, if satisfactory arrangements can be made. The production, like the "Walküre" by the Metropolitan company several years ago, would take place in the spring.

A series of five organ recitals will be given on the great Newberry organ in Woolsey Hall by Prof. Harry B. Jepson on Monday evenings at eight o'clock. The dates are: Oct. 25, Nov. 8 and 22, Dec. 6. The proceeds of these recitals will go toward the fund for the improvement and maintenance of the organ. Twenty-five cents will be charged for admission to single recitals.

A popular concert by eight popular Victor phonograph artists is announced at the Shubert Theater for Oct. 24. Those to be heard are: Frank Croton, Fred Van Eps, Frank Banta, Sterling Trio, Albert Campbell, Monroe Silver, John Meyer and the Peerless and American Quartets. The artists, well-known to Victor enthusiasts, will appear in person.

The recitals by Arthur Whiting, so popular at Yale, are to be offered by Mr. Whiting on Monday evenings as in former years. The dates for them follow: Dec. 6, Jan. 17, Feb. 14, March 7, April 18. They will be held in Sprague Memorial Hall.

A business meeting of the St. Ambrose Society, an organization composed of several of the city's prominent musicians, was held recently. The new president, Mrs. George H. MacLean, presided.

At this meeting plans for the coming year's work were formulated. The chairman of the program committee elected was Marion Fowler.

A permanent home has as yet not been decided upon, but the October program will be given at the home of Pauline Doolittle. The program will comprise duo selections. A public concert is arranged for November. A Christmas program will be offered in December. Members of the Afternoon Club of Bridgeport will be guests of the St. Ambrose Society in January and will provide the program. An evening devoted to Russian music is planned for February. Indian, Negro and American music will be given at the March meeting. An evening of compositions by women composers is scheduled for April. The final meeting will take place in May with a program that will consist of numbers for organ with piano, voice and strings.

A newly organized club chorus is announced as this season's feature.

Yale Concert Series

The Woolsey Hall Series of five concerts, all of them to be under the direct auspices of the Yale School of Music, will be more elaborate than heretofore. The artists engaged for this series are for the most part world famous. The dates and attractions will be: New York Philharmonic Orchestra, Nov. 6; the soloist is to be Yolanda Mero, pianist; Nov. 25, Louise Homer, contralto, with her daughter, Louise Homer, soprano; Dec. 17, Mary Garden and assisting artists; Jan. 6, Anna Case, soprano, with Jacques Thibaud, violinist; Toscha Seidel, violinist, with Ignaz Friedman, pianist.

NEW HAVEN'S MUSICAL STRENGTH

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Women's Music Clubs
275 Teachers of Music
Yale School of Music Concerts
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High School Chorus and Glee Club
Eight Choral Societies
Two Concert Managers
Several Opera Clubs

On the evening of Oct. 19 a complimentary concert by the London String Quartet will take place in Sprague Memorial Hall. This musical treat is brought about through the graciousness of Mrs. F. S. Coolidge, who will also present the London Quartet in the same program at Harvard College at a later date. Admission to the concert on Oct. 19 will be by invitation only.

There are additional concerts announced for Dec. 13—Fritz Kreisler, vio-

linist; April 13, Rose Ponselle, soprano, and Raoul Vidas, violinist; Jan. 14, Sergei Rachmaninoff, pianist.

Three concerts by the New Haven Symphony Orchestra will take place this year in Woolsey Hall. The dates are Dec. 7, Jan. 11, and Feb. 22. Two soloists have thus far been engaged in Frances Nash, pianist, and Willem Willeke, cellist. Conductor David Stanley Smith will be represented on one of the programs, when a new orchestral work, recently composed, will have a local hearing for the first time.

Concerts by the Yale Glee Club and Musical Clubs will be given in New Haven and vicinity during the season.

The Harugari Singing Society is to give the first concert of its series in the hall of the society next month.

A talented organization of this city is the New Haven Opera Society, Jacinto Marcosano, conductor. It has a membership of over fifty and is maintained by the New Haven Lyceum of Music. Last year the society gave a commendable performance of "La Traviata" in the Shubert Theater. This season Mr. Marcosano will do in English both "La Fille de Madame Angot" and "La Bohème."

Berenice Nettleton, reader, and Marion Fowler, pianist, will give several of their highly instructive and interesting opera recitals during the coming season. These young artists have successfully appeared before many of the prominent clubs in the East and their recitals this year will earn for them new admirers.

The Choral Art Society, David Stanley Smith, conductor, though no announcement to the effect has been made, will no doubt give a concert in Sprague Memorial Hall as in former years.

The informal recitals of students in the Yale School of Music will begin some time in January. The final concert by the students will take place in Woolsey Hall in May.

In May there will be the prize competition in organ playing, an annual event which is held in Woolsey Hall by students of organ.

William E. Brown, supervisor of music in the local public schools, is making elaborate preparations for the formation of the high school orchestras and glee clubs. Several concerts are to be given during the season in the school auditorium.

The Yale University Orchestra's only local appearance is to be made in April, when a concert and dance will be given in the New Haven Lawn Club. Several out-of-town concerts are contemplated by the management.

ARTHUR TROOSTWYK.

Free Concerts at Malkin Music School

The Malkin Music School has announced a series of free concerts. All who desire to attend may secure tickets by applying to the secretary of the school at 10 West 122d Street.

Yale School of Music Chief
Source of New Haven's Art

Besides Lectures, School Concerts and Recitals, University Sponsors Woolsey Hall Series of Artists—New Dean a Favorite—Promise of Orchestral and Operatic Attractions

NEW HAVEN, CONN., Oct. 15.—The series of concerts that are to be presented in the staid City of Elms this season will surpass those of seasons previous, if the prospectus sent out already is any criterion.

With the appointment soon of a civic head, one who will have in charge the matter of encouraging the giving of educational events, of which music will eventually be one of outstanding importance, this city will take into its fold a department whose ultimate value and benefit to the city's populace cannot be overestimated.

The enrollment at the various music schools and studios here proves more than at any time within the past five years that New Haven is an important musical "hunting ground."

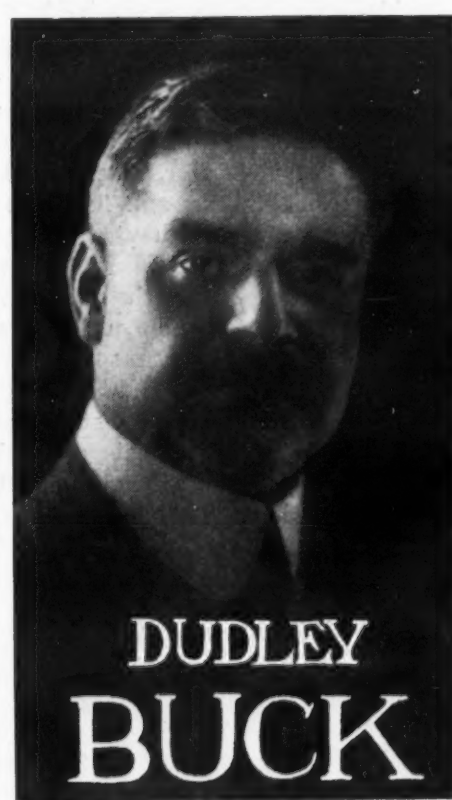
The registry at the Yale School of Music shows a percentage gain over the last fall enrollment. There are at this writing more than 200 students registered at the school, against the fifty enrolled ten years ago.



Prof. David Stanley Smith, Conductor of the New Haven Symphony Orchestra, and Dean of the Yale School of Music.

The dean of the Yale School of Music, David Stanley Smith, is held in the highest esteem and admiration by the students. In the single year that Professor Smith presided as the head of the department he has instilled an enthusiasm and new interest in the life at the school that has met with the approbation of both students and faculty.

The city is becoming accustomed to the athletic grounds as the scene of open-air performances of opera, pageants and the like. Recently a performance of "Aida"



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Chicago Office: Suite 1458, Railway Exchange, Telephone Harrison 4383. Margie A. McLeod, Manager; Farnsworth Wright, Correspondent.
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NEW YORK, OCTOBER 23, 1920

MUSIC CLUBS AND THEIR GOAL

Music clubs, the country over, are completing their plans for the new season. Their announcements presage greatly increased activities, particularly with respect to presenting famous artists at their concerts. This is as it should be, for, after all, it is the celebrity who inspires local talent and fires the spirit of those who woo the muse. Without the incentive of great names, without the glamor of the triumphs of the favored of fortune, without the gratification that comes only when something very difficult or profound or otherwise beyond the ordinary grasp, is superbly achieved, music would lose not only much of its popular appeal but would tend to become a quest without a goal.

The importance of the music clubs, however, is not to be measured by what they do in the way of presenting noted artists. That is subsidiary to their chief function, and is not what has given them their important place among the fundamental musical resources of America. Perhaps too few stop to recall that the music club is a typically American institution, and, as such, has excited the admiration of foreign observers. Liza Lehmann, in her autobiography, urges English women to follow the American lead. To the American music club she largely ascribes the circumstance that in America "there is a large public for a much better class of songs than English publishers at present find much response for."

As Mme. Lehmann has pointed out, these clubs were organized primarily for the study of part-songs, and she credits them with singing music of this class with exceptional finish. "Even the small cities have their music clubs"—to quote her autobiography—"thus encouraging the study of vocal chamber music."

More than ever it is to be feared that too many music clubs may lose sight of their study function and devote their time too freely to miscellaneous programs,

often of the most hackneyed nature, simply because these programs serve the purposes, and incidentally the vanity, of those who appear upon them. It is not the quest of noted guest artists that is at fault, but misuse of the club's own material. Doubtless it is going too far to say that it is sheer waste of time for any music club to present a typically heterogeneous program in which the soprano sings an air from "Madam Butterfly," a talented girl violinist basks in the grateful measures of several Kreisler adaptations, and a pianist leaps from Chopin to Schumann and on to Debussy and Grainger in her group of four numbers; singer, violinist and pianist having chosen their selections on the basis of displaying their individual powers and best concealing their limitations. But it certainly is not making the most of the club's opportunities.

Far better a little less personal glory for the few appearing, and a little more musical substance—a matter of program building rather than of the individual numbers—for the many listening. The club that sets for itself a serious course of study and uses its soloists and its choral resources to illustrate and exemplify what it studies, should be given the recognition and commendation it deserves.

A DILEMMA IN JAPAN

Consider the lot of the young Japanese—proud, ambitious, eager to prove his culture and his progressiveness. Not for the world would he confuse the vulgar with the erotic.

But in one ear dins jazz; in the other the so-called art music of the Russian ballet. Of course he is to regard the one as low brow, the other as a badge of discrimination.

Lately the University of California Glee Club was in his midst. It jazzed. Concurrently, refugee dancers out of Soviet land brandished the Trepak and the Gopak under the nose of the little brown man.

Now, the young aesthete of the Orient must step gingerly. He might make some simply irreparable mistake. Having produced a composer who has had something of a vogue in Western lands, and having contributed several sopranos to sing *Madama Butterfly*, after the fashion of La Scala and the San Carlo, it would never do for the Nipponese to confuse or confound their recent importations.

Suppose, for instance, a proud scion of the Samurai were to hear various and sundry brassy syncopations, and should forthwith begin to shimmy, only to discover, with horror and deepest humiliation, that he was gyrating to the altogether uplifting measures of Moussorgsky's orchestral "Gopak"! Or, looking for a correct accompaniment for an equally gymnastic but artistically sanctioned *bacchanale*, he should hit upon the rhythmically enticing but hopelessly vulgar "Shake Off the Blues"!

Incidentally, the juxtaposition of the American and Russian varieties of ragtime, as reported from Japan, may have a lesson for our native jazz writers. If they would learn to orchestrate, their project might not be so scandalously low brow, after all. And even if they prefer to go their ways unredeemed, blissfully ignorant of aesthetic combinations of the piccolo with the *cor anglais*, they could learn a thing or two about the use of the jazz trombone from Moussorgsky and certain other of the Russians.

That hereafter no hyphen is to be used in the printing of her name is the dictum that has gone forth from Mme. Schumann Heink. Thousands of men who were in training in the army camps will always remember how well the great contralto proved there was no hyphen in her Americanism.

The brief synopsis of the story of each evening's opera printed in the programs for the San Carlo Company's performances at the Manhattan probably has not pleased the venders of librettos. But judging from expressions of appreciation heard in the lobby, other operatic institutions might do well to follow the lead.

Not the climate, but the subway, probably is responsible for the hard and screechy voices of New York women, in the opinion of the doughty James Gibbons Huneker. This would seem to exonerate the city's singing teachers entirely.

Now that Senator Harding has presented John Phillip Sousa with a gold-mounted buckeye, plucked by the senator from a tree on his own lawn, surely there will be a new march for the inauguration. Whoever wins, the trombones can glory in an Ohio slide.

It remained for a Frenchman to find the most effective way of extracting the silence from the silent drama. Camille Erlanger has done it by turning a movie into a grand opera.

PERSONALITIES



Photo by Keystone View Co.

Nyredghazi Comes for First American Tour

It is said that Ervin Nyredghazi, the Bohemian pianist whose name is likely to be misspelled even more times than that of Reinald Werrenrath, and who is now in New York preparatory to touring the United States and Canada, is but seventeen years old. He crossed the Atlantic on the steamship United States from Denmark.

Keltie—An ambition to become a professional pianist was abandoned for the sake of an operatic career by Madeleine Keltie, the young soprano who made a successful debut at the Manhattan with the San Carlo Company, during the first week of the Gallo engagement. Miss Keltie first appeared as *Michaela* in "Carmen," and later as *Musetta* in "La Boheme" and *Nedda* in "Pagliacci." She studied at the New England Conservatory and later was a pupil of Mme. Sembrich and other well known teachers. Her grandfather was a violinist in the Theodore Thomas Orchestra, and her grandmother, Mary Townsend Paul, was well known as a singer.

Paderewski—Among the stories going the rounds in London is one about Paderewski and pigs. It seems that the famous Pole is keenly interested in livestock. Having purchased some prize pigs in Essex, he stopped at a farm one day to look over the stock. The farmer approached him, and not knowing who he was, said: "Do you see them pigs? I've sold them to Mr. Paderewski, the great pig dealer."

Garden—In enumerating British musical celebrities, a London editor remarks that "Mary Garden is probably the greatest British operatic singer living." Miss Garden never has denied that she was born in Scotland some years ago, but, having come to America at the age of six, she hasn't seemed particularly anxious to be booked as "the sweet singer of Aberdeen."

Burke—An informal farewell dinner was tendered Tom Burke, the Irish tenor, at the Friar's Club, on the eve of his departure from New York for his first American tour. The presence of guests of Scotch and English lineage as well as of American, indicated that the sons of Erin must expect to share with others the pleasure of making the tenor at home in America.

Fitziu—An engagement to sing with the Bracale Opera forces in Havana has been accepted by Anna Fitziu, the American soprano, who has been appearing as "guest" artist with the San Carlo Company. During her Havana engagement she expects to sing in "Faust," "Tosca," "Pagliacci" and "Romeo et Juliette." Before sailing she will be heard with Titta Ruffo in concert.

Lawrason—Two of Anna Fitziu's relatives are studying with Arthur Lawrason, the New York vocal instructor. They are Edna Kellogg, soprano, and William McNeil, baritone, both of whom, Mr. Lawrason declares, are richly gifted, as befitting relatives of the distinguished American prima donna, who is still, by the way, an artistic associate of Mr. Lawrason's.

Caruso—Though far from New York, Enrico Caruso was not long in receiving a message from Mrs. Caruso one day last week, when she made use of the army wireless plant on the top of the Grand Central Palace to send him a word of greeting. Caruso was on tour in Colorado at the time.

Tetrazzini—After giving American audiences another taste of her dazzling art, Luisa Tetrazzini intends to retire to Italy and England and write her memoirs, according to a London dispatch. "Oh, I am so tired of my sensational life," she is quoted as having exclaimed.



False Ornithology

We cull from F. P. A.'s Colyum: "The great singer," begins the New Haven Register, in its Jenny Lind story, "known the world over as the Swedish Florence Nightingale." Probably, thinks A. G. C., she gave her first New York concert at Castle Mary Garden.

The First Thing We've Heard in Its Favor!

[From the London Musician]

The latest argument of the Pussyfooters is a very subtle one. They say, "Prohibition tends to reduce the number of people who think they can sing."

This Everlasting Quest for Novelty!

Dear CANTUS FIRMUS:

In the advertising columns of this season's Boston Symphony program book, I read under one advertiser's name: "Teacher of Singing and Piano, Coaching in Songs. Also: Knitted Garments for Babies, dainty and unusual in design."

Leaving you to comment for yourself on the lady's versatility, I merely ask—

have you ever seen any babies that were unusual in design? I never have; to me they all look exactly alike. Perhaps she means "jazz babies." C. R. Boston.

We Saw This Ourselves But Didn't Think It Funny—P'raps Dere Reeder Will

OMAHA, NEB., Oct. 9.—The world might have lost its prize tenor to-day if Babe Ruth had happened to be in Nebraska.

Listen to this: The reporter approached Enrico Caruso and inquired suavely: "What do you think of Babe Ruth, Mr. Caruso?"

"I will have to admit that I never heard her sing," replied the tenor. (Submitted by B. H. N., Augusta, Ga.) Youngstown (Ohio) Series

Another Richmond in the Field

Rybal Werrywoth has a rival. One of our correspondents sent us the interesting information that "Guilmar Novals" was to give a recital in their burg. Such is Fame!

The Russian Season of 1920-1921

Opera, Concert and Ballet Now Means of Propaganda—"Red" Community Sings Are Popular—America Lags Behind Communistic Russia in Education of Musical Talent

By FREDERICK H. MARTENS

IS there such a thing as a Russian season of 1920? Jules Tiersot remarked, only recently: "The majority of Russian musicians have left their native

land; they are living in exile, and do not feel themselves impelled to produce new works. As to those who have remained, all their energies are confined to giving auditions and performances of the approved works of the former repertory, under conditions more or less precarious."

This generalization is founded on truth. Yet if there be no season

in the accepted sense of the term, this does not mean to say that music is no longer cultivated in the Soviet empire. And this conclusion is founded on information supplied by the diary of an economic delegate to the last Moscow International Conference, a work as yet unpublished in English.

According to him, the Russian musical season of 1920-21 seems, if anything, to be a very active one. The chief difference is that in Russia to-day music is no longer cultivated for its own sake alone. Opera, ballet and the concert, fostered and supported in the old imperial days by the court and grand-dukes, the aristocracy and the wealthy upper classes, are now means of communistic propaganda. Napoleon was probably the first great ruler to use grand opera as a political tool. Whether Lenin will be fortunate in similar efforts remains to be seen. He has, at least, the advantage of being a Russian himself, while Spontini's "Fernando Cortez," which Napoleon had staged in

order to ingratiate himself with the Spaniards, only seemed to them a crowning insult offered by a foreign tyrant. That the Russian concert- and recital-season of 1920-21 has other objects than the mere spread of art and the due reward of the laborer in the vineyard of song is proved by the fact that: "Artists of every kind travel through the country in placarded railroad coaches, playing, talking, dancing and singing for Communism!" Evidently the song-recital is a lever in Russia.

"Red" Community Sings

Perhaps, even in our own country, the dreary non-constructiveness of quarreling partisan politicians might be graced, even though not strengthened, by having the platitudes of candidating Tweedledums and Tweedledees set to music and sung by leading singers. Yet in Russia, though the propaganda-making singers are heard throughout the country, the concert-hall of the Hotel Metropole, the finest hotel in Moscow before the Revolution, where the grand-dukes gave dinners of the type beloved of Philippe d'Orléans, Regent of France, has been turned into the meeting-room of the Central Executive Committee of the Soviet Republic, and its president wields his gavel where the conductor formerly swung his bâton. Yet, according to our informant, the community sing is in full swing, though its repertory is limited to revolutionary songs. Workmen, soldiers of the Red armies, children, all sing them in the streets. And there is still music of a kind made by the thousand and one bells of the Moscow churches and cathedrals. At the theaters, the operas and ballets of the old régime are still heard.

The delegate in question, together with the members of the English mission, was invited to a performance at the Grand Theater. Borodine's "Prince Igor" was given—to a largely proletarian audience. As is evident, the scores presented at the Moscow theaters and opera houses are not new: the Russian season of 1920 is emphatically not one of novelties. Our observer says: "Of a new art, an art of the people, a socialistic art, there was nothing to be seen." He described the frantic enthusiasm with which Trotzky, just back from the Polish front to greet the English mission, was greeted by the house, and the applause lavished on the singers. He tells of the wonderful dancing of Katherine Geltzer, and the imposing effect of the enormous audience, at the conclusion of the performance, leaving the house singing the revolutionary hymn at the top of its voice, as a single man.

Soviets Encourage Conservatories

Another performance in the great theater building in "Proletarian Park," in Moscow, is described: a program of songs presented by various artists, men and women, mainly folk-songs and new revolutionary ballads. All this agrees in the main with Tiersot's contention. And usually a gulf yawns between the revolutionary ballad (with the single exception of the *Marseillaise*, perhaps), and the art-song. Yet the Soviets encourage attendance at the music conservatories, now all nationalized, and to which admission is free; and their courses in history, instrumentation, folk-music, etc., are everywhere placarded.

An economist, particularly, if like the one here quoted, who shares Tolstoi's opinion of Richard Wagner's "Siegfried"—would naturally not have much to say of music. His interest would be too much engaged by the numberless questions of more practical import thrusting themselves on his attention. The brief citations given represent, in fact, practically all our informant has to say regarding the Russian musical season of 1920, and Russian musical conditions.

Yet, though during this season and for seasons to come Russian concert-sopranos and altos, Russian tenor, baritone, and bass recital singers, and Russian instrumentalists may fill their engagements riding from town to town in coaches draped with banners showing the features of Trotzky and Lenin; though their programs may have a political trend, and they may be "singing for Communism," they are still singing, for all that. And if no worthy operatic novelties have been produced since the revolution, "Prince Igor" and many another score will amply supply the deficiency. In due course of time, during the seasons following that of 1920-21, music, creative music, is bound to come into her own again in Russia. In placing a free musical education within the reach of any of its nationals who care to avail themselves of it, the Soviet government shows a spirit which we have still to emulate. Russia is a country torn by war, weakened by ignorance and

impoverished by isolation, and yet its government is able to provide for the free musical education of every Russian child. If but some small portion of the American people's money, which the professional politician now wastes in ways technically legal yet morally indefensible, were to be devoted to federal or state endowment of music conservatories where budding American musical talent might be developed, no matter how poor its possessor, we would no longer have to blush for lagging behind the despised Soviet commonwealth in this important respect.

The Russian musical season of 1920-21 may stand for an unreal conception, as we understand the term, it may not be a season at all. Yet the fact that music in Russia is state-supported, that a musical education in Russia is free to one and all, is bound to have a speedy and favorable influence. And perhaps the Russian musical season of 1929-30 may come to mean as much to the remainder of the world as our own season of 1920-21 means to us this year.

MAIER AND PATTISON DAZZLE NEW YORK

Guy Maier and Lee Pattison. Recital for two pianos, Aeolian Hall, afternoon, Oct. 13. The program:

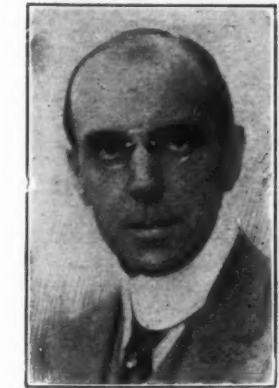
Variations on a theme by Haydn, Brahms; Scherzo, Op. 87, Saint-Saëns; Prelude, "The Afternoon of a Faun," "Danse," Debussy; Prelude, Fugue and Variation, Franck; Coronation Scene, from "Boris Godounoff," Moussorgsky-Pattison; Five Little Pieces, "Pupazzetti," Casella; "Sicilienne," Bach; "Scherzo," Arensky; "The Orgy," Iljinsky.

In the super-excellence of their teamwork Messrs. Maier and Pattison are probably without equals today. Always excellent pianists they have, nevertheless, grown startlingly since first they appeared here a few years ago. Indeed, they have survived most of their competitors who at that time promised to give the practice of joint piano recitals a commanding vogue. They are now virtually its sole and certainly its most accomplished exponents. And they have built up a following that convincingly indicates their pre-eminence.

Last week one marveled more than ever at their uncanny unanimity, their faculty of mordant rhythm, their mutual sense of intention, their unfaltering precision and the immensity of tonal volume achieved with little apparent exertion. In musical significance and beauty the effect of multiplied pianos is bound to be much slighter than the effect of one. But there is a fascination of mechanical effect, a bigness and an icy brilliancy which the lone instrument might strive for in vain. In the electrical virtuosity of these Boston youths these elements find their amplest and most consistent expression.

The material available for joint piano performance is restricted alike in quantity and value. Hence workers in this field are driven to repetition, to music of slender worth or else to transcription. Messrs. Maier and Pattison did corner one work of monumental standing in the Haydn Variations of Brahms. One prefers these in their orchestral dress. Still the piano version has the prestige of the composer's own hand and sanction. It was in this music that the finest artistic elements of the players' performance came to the fore, even if the flashing virtuosity in Saint-Saëns' shallow Scherzo, Op. 87, earned a more emphatic response.

Little can be said for the transcription of "L'Après-midi d'un Faune," who ever made it. It is desolating to note how completely the most characteristic charms of glinting, shifting color and atmosphere vanish into the void, leaving but a meager framework behind. And when Mr. Pattison invades the sanctity of the opera house to draw therefrom the coronation scene from "Boris," one is inclined to believe he would have utilized his energies to much better purpose by translating from their four-hand version the superb "Symphonic Dances" of Grieg, which should prove sensations in the hands of two such players and which possess more authentic inspiration in ten bars than all five of Casella's silly "Pupazzetti" put together. H. F. P.



Frederick H. Martens

CONTEMPORARY AMERICAN MUSICIANS

No. 140

John Prindle Scott

JOHN PRINDLE SCOTT, composer, was born in Norwich, N. Y., and received his early education in the schools of that town. He possessed a naturally

good voice and made his first appearance in public when very young as a boy soprano. He prepared himself for a career as a concert singer, pursuing his vocal studies at the Oberlin Conservatory of Music and later in New York under John Sauvage and Mrs. Henry Smack Boice.

For ten years he devoted him-

self to concert work, specializing in song and ballad recitals, and also taught singing for two years in Saginaw, Mich. Trouble with his hearing forced him to abandon his concert career and devote himself entirely to composition.

His first song was "The Secret," published twenty years ago. Since then more than sixty of his works have been published, these principally songs including vocal quartets and piano numbers as well. Of late he has devoted himself to sacred songs for which he is best known. For the last three years he has been active as song leader in Community Chorus work. The best known of his songs are "The Voice in the Wilderness" widely sung by church choirs and "The Wind's in the South," a favorite with lyric sopranos. Others, beside "The Secret" are "Come Ye Blessed," "Repent Ye," "Ride On," "Light," etc. He makes his present home in New York.



John Prindle Scott



—Photo by Victor Georg
Margaret Matzenauer

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Ethel Rea, soprano, sang for the third time on a festival program. Miss Rea's voice, always one of lovely quality, is more pleasing than ever in its effortless production, its purity and steadiness of tone. The singer has grown in artistic repose as well, and in her songs by Beach, John Powell, Francis Moore, Katherine Clark, Rock, Homer, La Forge and Kramer she revealed both intelligence and feeling. **Mary M. Howard.**—Lockport Union Sun and Journal, Sept. 7, 1920.

Miss Rea is the possessor of a very ingratiating quality of voice guided by splendid musicianship and fine feeling. Her lovely voice has charmed Lockport in other years also, and her beautiful personality has helped to make her a great favorite. She is a singer of the utmost sincerity and of a musicianship and concert style which place her well to the front of all who appeared during the week.—Chicago Musical News, Sept. 24, 1920.

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"Indeed, more noise has been made over many a professional debut promising less than this youth, whose chosen career may be followed with interest hereafter."—*New York Times*.

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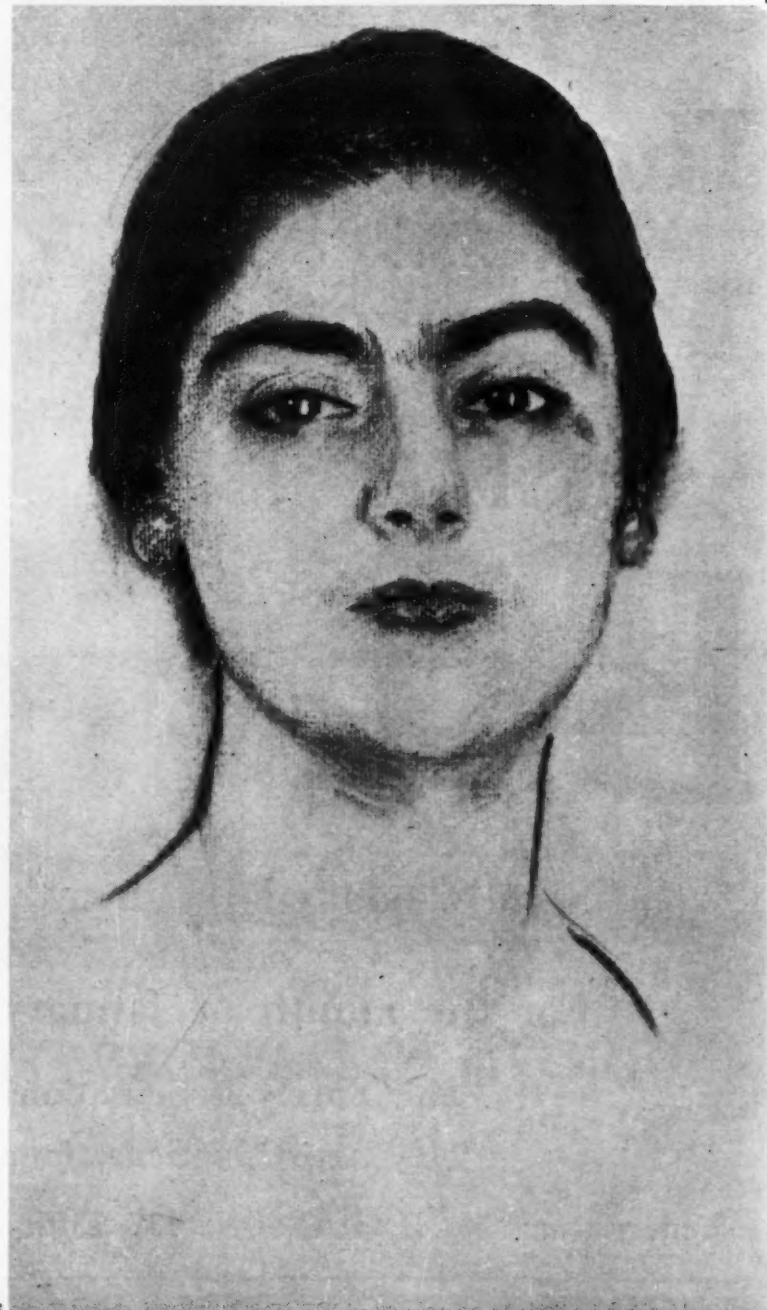
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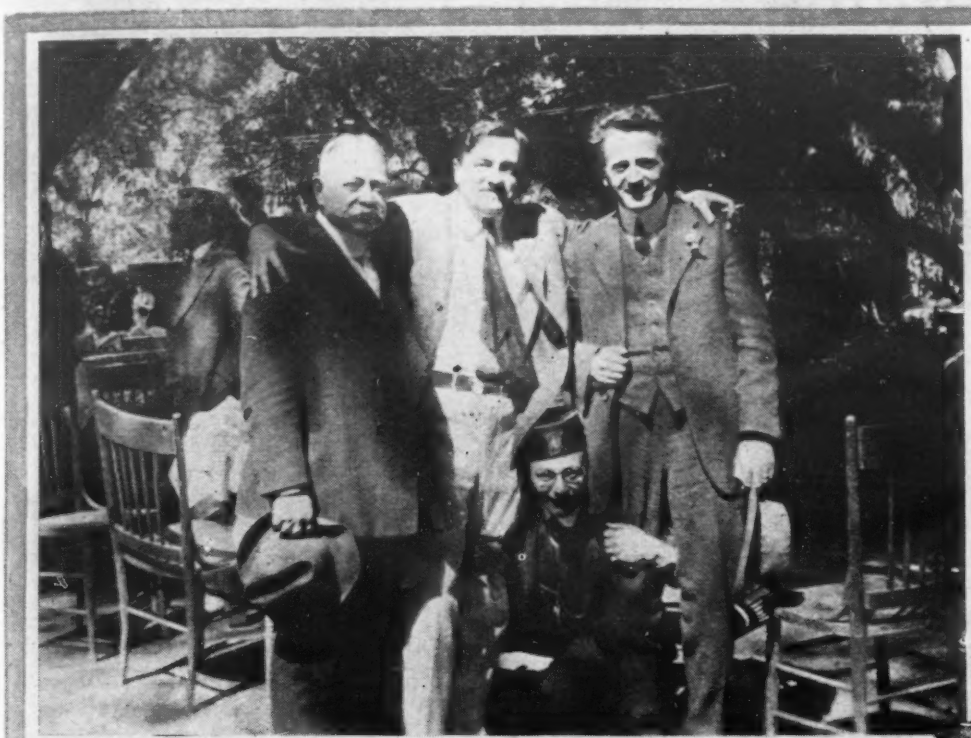
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LOS ANGELES, CAL., Oct. 15.—The outstanding feature of Los Angeles musical history the past season was the foundation and first season of the Philharmonic Orchestra.

The beginnings of the Philharmonic Orchestra are known throughout the country. At the opening of the season, it was announced that W. A. Clark, Jr., would finance the Philharmonic Orchestra to the extent of \$100,000 a year for five years. Mr. Clark offered good salaries and drew from the personnel of the Los Angeles Symphony about fifty of its men. First chair men were imported from the East. This spurred the Los Angeles Symphony to new activity under its new management, and it created a new personnel and carried out its season most successfully,—but of that later.

Before last season it was history that Los Angeles would support only six or eight local orchestra concerts a year, and kept its orchestra on bread and water. Consequently, when two fully equipped orchestras were in the field it was prognosticated that there would be failure somewhere—the "where" being dependant on where the speaker's sympathies lay.

To make the story short, the prognostications were all wrong. Mr. Clark's orchestra didn't need the public patronage to pay its expenses, but its worth and

the rigid drill of its conductor, Walter Rothwell, brought it patronage in unstinted measure.

The plans of the Philharmonic Orchestra for the coming season embrace for Los Angeles twelve pairs of Symphony programs, twelve popular Sunday concerts and six school concerts, all at the Philharmonic Auditorium, which name Mr. Clark gave to the former Temple and Clune's auditorium, on taking over the lease, last May. It is planned that the orchestra will give concerts in a half-dozen Southern California cities and next spring will make a tour as far east as Denver and north as Vancouver, playing in twenty cities.

The soloists announced for the season are Josef Lhevinne, Elizabeth Rothwell, Emilio de Gogorza, May Peterson, Margaret Matzenauer, Olga Steeb, Sylvain Noack, concertmaster, Theo. Karle, Ilya Bronson, solo 'cellist, Mischa Levitzki and Richard Buhlig. The latter has been engaged to deliver a course of lectures on the symphony programs, which will be free to holders of season tickets. Public admission may be had at small cost. Mr. Clark is bringing out twenty first class orchestra men from the east to strengthen the weaker places in his orchestra, and Mr. Rothwell has selected a fine array of new scores.

Los Angeles Symphony Season

Our two symphony orchestras exchanged halls for the coming seasons.

The Los Angeles Symphony goes to Trinity Auditorium for next year and the Philharmonic to Temple Auditorium. It is peculiar that both of these halls originally were named for churches which

LOS ANGELES MUSICAL ACTIVITIES

Philharmonic Orchestra
Los Angeles Symphony Orchestra
Woman's Symphony Orchestra
Zoellner Quartet
Saslavsky-Simonsen Trio
Trio Intime
Noack Quartet
Ellis Club
Orpheus Club
Oratorio Society
Lyric Club
Gamut Club
Dominant Club
Wa-Wan Club
Matinee Musicale
Musicians' Club
Music-Teachers' Association
Philharmonic Artists' Courses

had headquarters therein. What is now Philharmonic Auditorium originally was Temple, and Trinity was named for a church no longer there. Temple has been renamed twice and it is said the Los An-

geles Investment Company, which built and owns Trinity, would like a new name for that million dollar affair. Certainly, it is apropos of nothing at present. Like the same company's "College" tract, a fine residence district named "College" because somebody once thought somebody else might establish a college within two miles of it—which never occurred.

This is not a new location for the Los Angeles Symphony. Six years ago it migrated to that house and stayed there for three years, thence to Clune's Auditorium for three, and now back to Trinity. Each of the two orchestras will be better placed in the new hall arrangement.

The Symphony announces twelve pairs of symphony concerts, the second and fourth Friday afternoons and Saturday nights, beginning Oct. 29. The plans also include popular concerts, school concerts, a Sunday evening series in the auditorium of the immense new Ambassador Hotel, eight symphony concerts in Pasadena, four hotel and several popular concerts there.

Mr. Tandler has issued a bulletin of works he will play, ninety-five per cent of them being new to his program. With the exception of three on his list I found them all novelties, here. So this will be a season of novelties for the Los Angeles Symphony.

The soloists announced to appear with

[Continued on page 108]

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LOS ANGELES, CAL.

[Continued from page 105]

the orchestra are Alice Gentle, Sergei Prokofieff, Paul Althouse, Lawrence Leonard, English baritone, Julia Clausen, Katherine Pavlow and others.

A unique organization that seems to have no rivalries is the Los Angeles Woman's Symphony Orchestra, conducted by Henry Schoenfeld. This band, consisting of about forty young women, maintains its organization purely for its own pleasure and gives but three or four concerts a year. It was organized by Harley Hamilton twenty-eight years ago and conducted by him for twenty years. The officers of the orchestra organization are, president, Daisy Walters; vice-president, Bessie B. Frankel; second vice-president, Grace Dering; secretary, Beatrice Atkins; treasurer, Adeline M. Glidden, and directors, Bessie Fuhrer Erb, Lalla Fagge, and Sadie Stanton. Its concerts are given in Blanchard Hall.

Chamber Music Schedule

The Trio Intime is composed of Jay Plowe, flute; Alfred Kastner, harp, and Ilya Bronson, cello, members of the Philharmonic Orchestra. That the Trio will be a favorite organization with audiences which appreciate the more intimate forms of musical art is shown by the fact that clubs and managers in California this season have booked the Trio for over two score appearances in the vicinity of Los Angeles.

The Noack Quartet, Sylvain Noack, violinist; Henry Svedrofsky, violinist; Emile Ferir, violinist and Ilya Bronson, cellist, announces a series of chamber music recitals for the coming year. There will be six recitals in the regular course given at Choral Hall, Auditorium Building, seating 650. The series will be given on Thursday evenings, the first being Dec. 9, the others at intervals of one month.

Programs for the series will not be limited to string quartets, but, with the assistance of other artists from the Philharmonic Orchestra, will present works in other forms.

An organization resident in Los Angeles, and one whose fame extends even beyond the boundaries of this continent, is the Zoellner Quartet, composed, as all music lovers know, of Joseph Zoellner, violinist; his daughter, Antoinette, first violin, and his sons Amandus, violin, and Joseph, Jr., cellist and pianist. In spite of the attractions of its Los Angeles home, the Zoellner Quartet made two eastern tours the past season; it played about 150 dates, twelve of them having been in Los Angeles. Its members expect to go East again in October via the southern route returning through the Middle West and to make also another trip in April, 1921.

Choral Societies Active

The Orpheus Club rapidly is coming to the leading place in male chorus work. After the war it had to be reorganized, as most of its members were in the service. But nearly all of them are back in the club, together with a number of new men, and conductor J. P. Dupuy gave an excellent set of programs the past season. The club has an age limit of thirty-five years, which keeps out the "has beens" and its programs are memorized. Its founder, and for fifteen years its director, is J. P. Dupuy, with the following officers: J. G. Warren, president;

W. E. White, vice-president; Charles C. Putnam, secretary; Charles Walbridge, recording secretary; G. F. Rankin, treasurer; C. M. Wolfe, librarian; ex-commissioner H. M. Dudley, Wilbur Bieber, N. W. Kelch, E. P. Wallace. Will Garoway is the accompanist.

The Los Angeles Oratorio Society this season, as last, will flourish under the baton of John Smallman, who at this writing is in the East. He writes he has selected several works new to Los Angeles for the Society's performance this season, which it is anticipated will be the best of its history. The officers of the Oratorio Society are, president, J. A. Wilfreth; vice-president, F. C. Noel; financial secretary, Floy C. Sisco; recording secretary, Myrtle Burgess; treasurer, W. E. Monser; librarian, Katherine Connell; business manager, J. J. Schumacher; leader of sopranos, Maria C. Peralta; contraltos, Florence Hansen; tenors, A. C. Marshall, and basses, Ernest C. Norman.

The Ellis Club, of about ninety men, was founded in 1888, its first conductor being Henry Burton. It has been in continued activity with the exception of about seven years, in the nineties, and a number of the original members are on its rolls. Its director is J. B. Poulin. It gives four concerts a year to its supporting members. It is probable that its concerts will be given at Trinity Auditorium this season.

Last year Joseph Dupuy launched another organization composed of young women singers of the same age limits as the Orpheus Club, using the same works. The club, which is known as the Bel Canto, has now a membership of sixty young women. Another of Dupuy's activities is the Glee Club of Occidental College, composed of twenty-four male voices. Last year these boys toured California, giving a total of forty-three concerts. James Sheppard is president and J. McFeeters accompanist.

Among the singing organizations of the West there is no more successful one in its own field than the Lyric Club, of a hundred women's voices, conducted by J. B. Poulin. This club has sung to the Los Angeles public for about fifteen years and has built up a reputation in the first rank of women's choral clubs in America. During the past year the Lyric has been under the official guidance of Mrs. Walter Goodfellow. For the coming year the officers are as follows: M. Louise Wharton, president; Mrs. L. L. Merrick, vice-president; Mrs. C. F. Dorchman, secretary; Mrs. B. F. Waite, financial secretary; Edith Wing Hughes, treasurer; Elizabeth Monsor and Mrs. C. P. Smith, librarians; Mesdames W. V. Goodfellow, W. H. Boyd, A. R. Condit, L. J. Stabler, board of directors. J. B. Poulin, director of the club ever since its organization, was again chosen to preside over the artistic welfare of the organization.

The Gamut Club had one of its most prosperous seasons last year. This club has about three hundred active members and its list of honorary members is a roster of perhaps two hundred of the leading artists in the world. Nearly all of the great artists who come to Los Angeles visit the clubhouse and are entertained there. The visitor's books contain a list of signatures that would make the autograph hunters turn green with envy.

At present it is adding a dramatic sec-

tion, composed largely of leading actors who are in Los Angeles by the score in moving picture companies. They are deprived, in their present work, of hearing what they most enjoy—their own voices, and this plan will give them an outlet in a good setting. The officers of the Gamut Club for the coming year are practically the same as last year.

A club, the style of which is to be commended to any large or moderate sized city, is the Dominant Club, of about sixty women music teachers. This club is confined strictly to members of the profession. It has monthly meetings, with the inevitable "tea" and frequently is host to visiting musicians, especially women. It, with the Gamut Club, presents a team of organizations for the purpose of making visiting musicians and prominent professional people feel at home in Los Angeles.

For this season, the officers are: president, Catherine Shank; vice-president, Eva Frances Pike; secretary, Mrs. E. G. Voigt; treasurer, Lalla Fagge; financial secretary, Jennie L. Jones; chairman of committees, program, C. Adelaide Trowbridge; membership, Mary L. O'Donoghue; social, Jennie Winston, sergeant-at-arms, Edith S. MacDonald. The meetings are the second Saturday afternoon of the month at the Ebell Club house.

The local Music Teachers' Association has been more active the past season than usual, under the presidency of Adelaide Trowbridge. The programs have had more definiteness and less casualness and the Association gradually is receiving the recognition at the hands of the music teachers that it deserves.

Its officers for the coming year are as follows: president, C. Adelaide Trowbridge; Eva Frances Pike, vice-president; Grace Viersen, recording secretary; Lillian J. Backstrand, corresponding secretary; Amon Dorsey Cain, treasurer; Arthur Perry, membership committee; Jessie Weimar, program and press committee; Emma S. Bartlett, hospitality committee; John Bettin, finance committee, and Z. Earl Meeker, auditor. For this year it is planned to have more discussion than musical performances; to pay the persons appearing in performance and then to urge the same on all other clubs.

The Southern California Chapter of the American Guild of Organists holds monthly meetings during the season, taking the form of dinners with musical adjuncts, an occasional program at some church after the dinner. In recent years it has been active in bringing prominent organists to Los Angeles and aiding in securing audiences for them. Through the next season the destinies of the Guild and Chapter will be guided by Charles H. Demorest, dean, unless a substitute is chosen in his absence; George A. Mortimer, sub-dean, E. B. Gowan, secretary-treasurer. The trustees are J. DeZielinski, Ernest Douglass and Albert Clarence Tufts. The Rev. D. F. Merwin is the chaplain and Ruth Shaffner the librarian.

The Musicians Club is an offshoot from the Gamut Club, as several of the musical members felt, a few years ago, that they preferred to have an organization limited to persons and to conversation exclusively musical. Its monthly dinners this year will be under the management of W. F. Skeele, president; G. A. Mortimer, vice-president; Albert C. Tufts, secretary, Percy Shaul-Hallett, treasurer, with the executive committee composed of Roland Diggle, Charles E. Pemberton and Jay Plowe.

The Matinée Musical Club will be guided next season by Mrs. Marshall S. Anderson, president, Jessie Gardner and Edith Lillian Clark, vice-presidents; Mrs. J. Spenser Kelly and Ruth Omay, secretaries; Ella P. True, treasurer; Mmes. Eugene Davis, W. K. Chambers and Julia Edelman, directors. The chairmen of committees are Jessie H. Gardner, Hallie H. Fisher, Ben Field, Mrs. J. H. Ballagh and Carolyn Handley.

The meetings will be held at the Ebell clubhouse, the first and third Thursday afternoons of each month. In addition to the regular programs, features of the club are musical competitions, students' concerts by pupils of club members; the education of some talented child without means; literary and other features.

The Wa-Wan Club, one of the most prominent social musical clubs in the Southwest, has an active membership of 100, affiliated members 150, and associate members 250. Also there is a student membership branch. There will be six student membership programs this year in Symphony hall, Blanchard building, in addition to the regular club programs the second and fourth Wednesday afternoons of each month, in the Alexandria Hotel ballroom. Also there are dramatic, altruistic and operatic sections. The club is under the presidency of Mrs.

W. E. Mabey; vice-presidents are Mmes. W. H. Anderson, Gertrude Ross, Nina T. Updyke and Mrs. C. C. Wagner; Letitia Williams, financial secretary; Hulda Dietz, corresponding secretary; Nelle T. Lohmeyer, treasurer; Louise A. Henderson, auditor. Chairmen of committees are Mmes. Franklin Crawford, Hallie Fisher, Carl Johnson, F. H. Colby, Ella W. Duffield, Frank Geiger, Julia Edelman and Halbert Thomas.

If the array of talent brought to Los Angeles each season by Manager L. E. Behymer was not so good, that offered by him this season would deserve the term "unusual." At any rate, it is safe to call his list unexcelled.

His two Philharmonic courses of concerts—not to be confused with the Philharmonic Orchestra—will include a strong array of talent, among which is to be noted the following: Benno Moiseiwitsch, Josef Lhevinne, Josef Hofmann and Mischa Levitski are the pianists of the list. The singers will be Anna Fitzin, May Peterson, Mary Jordan, Anna Case, Cecil Fanning, Charles Hackett and Tom Burke. (Samuel Gardiner, violinist, is appearing with Mary Jordan.) Jan Kubelik returns and Raoul Vidas, a new violinist, comes. The Salzedo Harp ensemble with Povla Frijsch as soloist also is a new attraction here.

Unless the prognostications have failed, the season already will have opened by the time of the appearance of the Special Number of MUSICAL AMERICA, with the Scotti Grand Opera Company, including Orville Harrold, Florence Easton, Marie Sundelius, Morgan Kingston, Frances Peralta, Leon Rothier and others. Later come the perennial San Carlo Opera Company for two weeks and the Chicago Opera Company as late as April.

No greater attraction is listed than the New York Philharmonic orchestra, under Stransky and Hadley. Also, for the spectacular, there is the Pavlowa company and the Bolm Ballet, with George Barrère's Little Symphony Orchestra, and also the dancer Lada, accompanied by the Paulding trio.

One feature to be noted in this list is the unusually high average of these artists, practically all head-liners, so called. Those new to Los Angeles are Moiseiwitsch, Levitski, Fitzin, Jordan, Hackett, Vidas, Salzedo, Frisch, Harrold, Easton, Sundelius, Kingston, Rothier, Bolm and others.

It was planned to give the Philharmonic concerts at the Auditorium, but as the time in that hall not occupied by the Philharmonic orchestra has been sold to the Griffith picture interests, most of these artists will be heard at Trinity Auditorium, as formerly.

This list leads one to speculate as to the total of concerts and operas in prospect for the coming season in Los Angeles; and the summary runs something like this: Philharmonic artist appearances, sixteen; operatic performances, thirty-two; orchestral concerts (not counting public school affairs), eighty-five; vocal society concerts, fourteen; combination of dancers with music, six; chamber music, twenty, making a total of 173. While the above summary cannot, in its very nature, be exact, it is under, rather than over, the number of concerts which will be offered the Los Angeles public the present season. Add to this the many concerts of local artists and one has a plentiful season.

The writer expected to report, in this article, that Los Angeles had voted four million dollars in bonds for the erection of an elaborate civic memorial auditorium. But the matter was mismanaged and the vote failed to have the necessary two-thirds majority the law requires. The lack of about 150 votes defeated the bonds in a very light election.

The bonds failed because of a two-year delay after the war and by being linked up with two other bond projects. With taxes increased this year by about twenty-five per cent to meet the teachers' (public school) strike for more pay, the public would not swallow another raise in taxes, even for a hall to the memory of the soldiers and sailors sacrificed in the late war.

At this writing it is proposed to submit the matter again at the general election in November; but it is quite probable it will meet with failure again, as there will be some thirty other bond and law matters to vote on at that time, besides numerous candidates for office.

Had the matter been brought to vote a year ago, before the depletion of the private and public pocketbooks by the high cost of birth, life and death, doubtless Los Angeles would to-day see the beginnings of a handsome Memorial Hall on the central site of the old Normal School, owned by the city.

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SAN FRANCISCO FACES HER RICHEST SEASON

First Chamber Music Festival in West Will Inaugurate Activities — Manager Oppenheimer Introduces Chicago Opera Forces As Initial Attraction — Frank W. Healy to Present More Famous Artists Than Ever Before — Jessica Colbert's Managerial Plans Carry Her Far Into New Territory — Miss Hopkins Becomes Impresario — Symphony Patrons Increase from 400 to 750 Within Year

SAN FRANCISCO, CAL., Oct. 10.—With all forces keyed up to a high key of expectancy, San Francisco is about to enter what promises to be her most prosperous musical year.

For instance, the Chamber Music Society announces the completion of its plans for the greatest festival season of chamber music ever given in San Francisco. There are to be six concerts in the Colonial Ballroom of the St. Francis Hotel on Tuesday evenings—Nov. 9, Nov. 22, Dec. 7, Jan. 4, Feb. 1 and March 1. At three of these concerts assisting guest artists of world fame are to participate. The season opens Nov. 9 with May Mukle, English 'cellist, assisting.

On Nov. 22 the London String Quartet, brought to this country especially by Mrs. Coolidge for the Pittsfield Chamber Music Festival, has been engaged here by Mrs. Colbert, the Society's manager, to co-operate with the Chamber Music Society in the performance of the octet for double string quartet by Georges Enesco, and in a double string quartet by Mendelssohn.

The concert of Feb. 1 will mark the appearance of Leopold Godowsky, the master pianist, who will play in conjunction with Messrs. Persinger, Ford,



LEADING FORCES OF SAN FRANCISCO'S SHINING MUSICAL ACTIVITIES

No. 1—Edwin Lemare, Municipal Organist; No. 2—Herman Heller, Director of the California Theater Sunday Concerts; No. 3—Lulu J. Blumberg, President Pacific Musical Society; No. 4—Alfred Hertz, Conductor of the San Francisco Orchestra and A. W. Widenham, Manager of the Orchestra.

Firestone and Britt, and will also be heard with Louis Persinger and Horace Britt. This will be Mr. Godowsky's first appearance in chamber music in San Francisco.

More Symphony Patrons

The tenth season of the San Francisco Symphony Orchestra promises to be the most successful in its history. Supporting members have been increased from 400 to 760, with proportionate increase of interest. Subscriptions to the war memorial fund are fast reaching the goal and a permanent home for the Symphony will soon be an assured fact.

Conductor Alfred Hertz has been engaged for his sixth season, and is enthusiastic over the musical outlook. He spent the summer in Europe, and in an interview with him he fairly radiated his delight as he described some of the splendid works which he has secured for his orchestra, some of which he had the greatest difficulty in procuring. The First Mahler Symphony will be among the important productions, as will a symphony by Chausson which Mr. Hertz has never been able to get before.

There will be twelve Friday symphony concerts, twelve Sunday concerts and ten popular concerts, besides the Grand Con-

certs which will be given at the Auditorium.

Manager Frank W. Healy was too busy with the engagement of the Scotti Grand Opera Company, which visited San Francisco under Mr. Healy's direction at the Exposition Auditorium for six nights and Saturday and Sunday afternoon, commencing Oct. 4, to announce his complete plans for next season.

The artists who Mr. Healy will present in San Francisco, Stanford, Oakland and other California cities this season so far include Mme. Frances Alda, soprano of the Metropolitan; Charles Hackett, tenor of the Metropolitan; Raoul Vidas, French violinist, and Louis Graveure, the baritone.

Cultivating New Fields

Perhaps the most potent factor in the development of music in northern California is the continued spread of the activities and the growth of the enterprises of Selby C. Oppenheimer, who, in the past three years, following his succession to the business of the late Will L. Greenbaum, has more than trebled the musical propaganda of his office. From the moment that he assumed control of affairs Mr. Oppenheimer displayed an eagerness to expand, and perhaps the most impor-

tant of his achievements has been the placing of substantial musical courses in California cities where before the appearance of great artists was unknown.

It looked at first like an impossibility to create organizations in some of the smaller places that would foster concert events, but rapidly one by one the interior cities of his district have realized the importance of his work and of music, and now he is placing series in twenty municipalities, including San Francisco, Oakland, Berkeley, Palo Alto, Sacramento, Stockton, Marysville, Reno, San Jose, Modesto, Merced, Madera, Visalia, Chico, Lodi, Eureka, Santa Rosa, Watsonville, and others.

The splendid association of Stanislas Bem and Alice Seckels with the Oppenheimer office has made for a most efficient managerial co-operation and systematic development of the work of placing courses that has ever been attempted here, and these three energetic workers insist that every town in northern California large enough to interest a hundred music lovers shall eventually enjoy some of the great artists that Mr. Oppenheimer is annually bringing to this State.

Of course, the local San Francisco enterprises of Mr. Oppenheimer stand pre-eminently among the great events of our seasons. Mr. Oppenheimer's announcement has not yet been made in complete form, but he tells your representative that never in the history of his office, and this runs back twenty years since its organization by the late Will L. Greenbaum, has such a remarkable array of artistic treats been arranged for as will fall to the lot of San Francisco beginning this month and ending next May.

Paramount in the list will be the fortnight's engagement of the Chicago Grand Opera Association. This organization will come intact from its New York Manhattan Opera House engagement, and the entire company, including principals, chorus, ballet, orchestra and working forces, will number close to 500 mem-

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SAN FRANCISCO, CAL.

[Continued from page 109]

bers. Two weeks of opera will be given in the Exposition Auditorium, which will be specially reconstructed. In the roster of singers will be Mary Garden, Muratore, Rosa Raisa, Frieda Hempel, Bonci, Edward Johnson, Baklanoff, Galeffi, Cyrena Van Gordan, Rimini, and a host of others. The orchestra will be under the leadership of Gino Marinuzzi.

Second in importance only to the Chicago Opera engagement will be the return of Anna Pavlova and her Ballet Russe, who will spend a week in San Francisco under the Oppenheimer management, presenting new and old Russian ballets.

The New York Philharmonic Orchestra, conducted by Josef Stransky and Henry Hadley, will make its first San Francisco appearance in the spring under the Oppenheimer management in both San Francisco and Berkeley, where a festival concert will be given in the Greek Theater.

The Harvard Glee Club, comprising seventy-five vocalists from the student body of Harvard University, will be the Oppenheimer Christmas attraction; the Salzedo Harp Ensemble, headed by Carlos Salzedo and including a half dozen harpists, and the noted Danish soprano, Povla Frijsh; Adolph Bolm Russian Ballet Intime, accompanied by the Little Symphony, directed by George Barrère; and the American dancer Lada, assisted

by her company and the Pawling Trio, will be special feature attractions.

Famous Soloists Booked

The singers who will visit us under the Oppenheimer auspices include Ema Destinn, Margarete Matzenauer, Anna Case, Theo Karle, Amato, Ottilie Schilling, de Gogorza, John Quine, Tom Burke, Cecil Fanning, May Peterson, Mary Jordan, Myrna Sharlow and others.

During the season Mr. Oppenheimer will present five leading pianists, Benno Moiseiwitsch, Josef Hofmann, Josef Lhevinne, Mischa Levitzki and Olga Steeb.

The violinists will be headed by Kubelik, and the American, Samuel Gardner, will also be heard for the first time in the West.

Mr. Oppenheimer is sponsoring a matinee musical tea series which will be given during the season and which will feature five events in the Hotel St. Francis ballroom under the personal management of Mr. Bem and Miss Seckels. The artists engaged include Olga Steeb, pianist; Theo. Karle, tenor; the Salzedo Harp Ensemble and Povla Frijsh; May Peterson, soprano; and Samuel Gardner, violinist.

Miss Colbert's Offerings

Jessica Colbert, California's only woman concert manager, prophesies that the coming season will be a most brilliant one. "I am surely pleased with my own

bookings," said Mrs. Colbert in a recent interview. "It is no doubt largely due to the splendid artists I am handling this year, because the early season's demand for attractions under the direction of my concert bureau here in San Francisco has been quite wonderful. I am booking artists as far south as San Diego this year, where Karl A. Kieling is putting on a splendid course at the Spreckels Theater, including Alice Gentle, Kajetan Attl, Serge Prokofieff, Julia Claussen, Leopold Godowsky, Max Rosen, Paul Althouse, Kathleen Parlow and the San Francisco Chamber Music Society.

"The Los Angeles Symphony Orchestra has engaged Laurence Leonard, Alice Gentle, Serge Prokofieff, Julia Claussen, Paul Althouse and Kathleen Parlow. Several important southern California clubs have included a number of these artists in their own courses.

"Interior California is rich with music clubs which only want to hear the best artists. It is a little early to give complete bookings, but among my best patrons are included the Visalia Music Club which will open its season with Laurence Leonard and May Mukle; the Fresno Male Chorus, who, through Ross Cox, chairman of the program committee has engaged Paul Althouse and Julia Claussen. The Sacramento Saturday Club, the Peninsula Musical Association, the Stockton Saturday Club and the Chico Saturday Club will all have a splendid season, engaging part of their attractions from me. Richmond, Santa Cruz, Salinas, Hollister and a number of smaller places are also arranging interesting programs."

Miss Hopkins Enters Field

Leah Hopkins, San Francisco's newest musical manager, has entered the field with a vim and vigor which has already produced splendid results. She is a manager of local artists only, as she feels that with talent abounding in San Francisco as it does she can produce splendid concert programs, musicales, soirees and musical entertainments. She has prepared many programs for leading clubs of San Francisco and the Bay cities and her musical activities are fast becoming known throughout the state. She is the manager of the California Lyceum Society. The Lyceum courses will be featured in several California cities and towns during the coming season.

Miss Hopkins identifies herself as "Entertainment Specialist," and in seeking new and interesting material for her musical programs she is constantly in touch with foreign centers and settlements. There she finds undeveloped and often neglected talent which when properly coached and taught often develops. This coming season she will feature Zarah Preble, interpreter of Indian songs, legends and dances; Marjorie Scott, a nineteen-year old composer-pianist; Eula Grandberry, soprano; Ione Pastori, vocalist; John Patton, baritone.

The work of the California Federation of Music Clubs is important and its progress during the past year has been marked. It is supported by the leading musical clubs of the state and the resident artists. In Mrs. Cecil Frankel, the president, is found a leader whose aim it is to achieve the highest possible advancement in the musical interests of our state. The convention last year was the occasion of bringing together some of the best western artists and composers. The young artists' contest resulted in the selection of Edith Haynes Grimes, of Los Angeles, as the winner in voice and Alice Mayer, of San Francisco, in piano. The latter was a pupil of Pierre Douillet, head of the Douillet Conservatory of Music, and that the choice was a wise one is demonstrated by the fact that Miss Mayer is now in Paris and has been engaged as soloist for the Symphony concert at La Salle des Agriculteurs on Oct. 24.

The American Guild of Organists has accomplished much during the past year

and is planning a series of organ concerts to be given by its members during the coming season. These will be open to the public without charge, and while being of equal interest to San Francisco, they will be given in connection with the public schools of Oakland. The object is to put before them the legitimate organ music of different schools, different periods, and different styles of composition. The first program will be given by Virginia de Fremery, the Dean of the Guild. The officers of the Guild are:

Virginia de Fremery, Dean; William W. Carruth, Sub-Dean; Edgar L. Reinhold, Secretary; Naomi Weaver Gannon, Treasurer; John Harraden Pratt and Augusta Lowell Garthwaite, Auditors. Executive Committee: Josephine Crew Aylwin, Vincent de Arrillaga, Clement Barker, Beatrice Clifford, Ruth Muzzy Conniston, Otto Fleisner, Claire McClure, Mabel Hill Redfield, Bessie Beatty Roland.

Teachers Well Organized

The San Francisco Music Teachers' Association, organized in 1912, is a branch of the State Association and plays an important part in the musical activities of San Francisco. Monthly meetings are held and questions of musical and professional significance are discussed. An interesting musical program is given at each meeting and the membership is rapidly increasing. The officers for 1920-1921 are:

Olga Block Barrett, President; Pierre Douillet, Vice-President; Alvina Heuer Willson, Secretary; Mary Alverta Morse, Treasurer. Board of Directors: Domenico Brescia, Julian R. Waybur and Mrs. N. S. Stevenson.

The State Music Teachers' Association was incorporated in 1897, prior to which time the San Francisco teachers were meeting independently. After the State Association was formed branches were established, first San Francisco, then Los Angeles, with other cities following. Conventions, which are held each year, are largely attended and important work is done. One evening is always set apart for the local composers. There are over 500 members and the officers are:

President, Mrs. Norton Jamison, Los Angeles; Vice-President, Sofia Newland, Neustadt, Oakland; Treasurer, Richard Rees, San Francisco; Secretary, Earl Meeker, Los Angeles. Directors: Mrs. Jamison, Mrs. Neustadt, Mrs. Rees, Mrs. Zay Rector Bevit, San Diego; Jennie Winston, Los Angeles; Horatio Cogswell, Los Angeles; Homer Grun, Los Angeles.

The Loring Club begins its forty-fourth season, under the direction of Wallace A. Sabin, who has held his position for several seasons. This is the largest male chorus in San Francisco and its concerts are among the important musical events.

The choral section of the California Club furnishes our largest women's chorus. Its membership is composed of seventy-seven music-lovers. Homer Henley is the director, Elise Young, accompanist, and Mrs. Richard E. Revalk, chairman.

The work of the Musicians' Club is important in that its activities are directed towards the general improvement of conditions musically, its influence extending far outside of its membership which consists of about one hundred of the leading men musicians of the city.

The musical activities of the Bohemian Club play an important part inasmuch as each year a grove play and concert are given which command the interest of the entire city. The play with its musical setting is always written by members of the club, and it is needless to say that each year effort is made to improve upon all previous productions. The play is first presented at the annual encampment in Bohemian Grove under ideal conditions. Following the play a concert is given in San Francisco for which there is an enormous demand for tickets. The music of the play is presented while a synopsis is read which explains the action. Together with this a second part of the program is made up of excerpts from previous grove plays each number so far as possible being conducted by the composer.

Besides the yearly concert many delightful musicales are given at the club.

Clubs Are Numerous

There are many smaller clubs which are important in their way. Among them the club of the Arrillaga College. The Mansfeldt Club, the Douillet Club and the Joseph George Jacobson Club, all of which are doing practically the same work. The latter, for instance, gives monthly recitals under the direction of Mr. Jacobson. Its members are all advanced students, some assistant teachers, and valuable programs are presented and discussed.

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Nathan Firestone, Viola

Horace Britt, Cello

Elias Hecht, Flute

The season of 1920-1921 marks the sixth year of the CHAMBER MUSIC SOCIETY OF SAN FRANCISCO as a permanent organization. Last year this quintet of splendid musicians played 38 guaranteed engagements in Northern California alone. This year 50 engagements will be booked. A tour will be made, including Southern California and the Northwest.

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1920-SIXTH SEASON-1921

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Waybur is the supervisor, is one of the most important musical features of the entire State. Numbering on its concert staff many of San Francisco's leading musicians, its activities belong to our city as well as to the University at Berkeley. The object of the Institute is to provide a staff of recognized teachers, conductors and lecturers for instruction in various branches, to furnish concerts throughout the State and to assist in promoting community music. Through the libraries of the numerous cities with which it is affiliated, much valuable assistance is given, while programs are furnished, or special artists provided for entertainments wherever needed. On these programs are found the names of the best artists on the Pacific Coast, each of whom is in this way striving to help in bringing the best in music to the smaller cities and towns which are striving for development of their musical resources.

Both class and correspondence courses are given in all branches including voice and various instruments as well as theory, harmony, counterpoint, form and composition.

School Music Important

The same high standard prevails in the public school system which is under the supervision of Estelle Carpenter, who has held her position for several years and of whose work a résumé has already been given in *MUSICAL AMERICA*.

The San Francisco Community Service Recreation League is continuing its activities with renewed vigor, community singing being conducted in from eight to ten centers each week, besides the concerts at children's hospitals, old people's homes, Marine and Letterman hospitals, and other public institutions. Among its other activities an instructor in rudimentary music, community singing, etc., is sent to various sections of the city and much interest is taken, especially in the Italian quarter where the work of the children is particularly commended. To interest the men and boys at the Bay View center a minstrel show was staged, while in other sections opera choruses and pageants were presented. Every group in the girls' section has furnished musical settings of songs, solos, etc. May Sinsheimer, who is in charge of the programs of the league, is very enthusiastic over the work of the past year and forecasts great progress for the coming season. Among the names of those actively working in the interest of the league are:

May Sinsheimer, Redfern Mason, Ray C. Brown, Julian Waybur, Wm. McCoy, Lillian Birmingham, Mrs. M. E. Blanchard, Estelle Carpenter, Carl Anderson, Eustace M. Pelotto, Frank Carrol Giffin, Frederick McConnell, Mary McCauley, Harvey Loy and many others.

The Arrillaga College

The Arrillaga Musical College, which was started about ten years ago by Santiago Arrillaga, is now a leading musical college. It is an incorporated school and California has given the institution the authority to confer degrees and diplomas. The college building is a three-story structure and is located in a very desirable residence portion of the city, where students come from neighboring homes for lessons and practice in the practice rooms. Practice teachers are a feature of the college. The college has one of the finest organs of its kind in the State, located in the recital hall of the structure, which has a seating capacity of over 300. It is very popular as a recital hall for many of the teachers of the city.

Organ is the subject most taught, as the college supports four organ instructors. Piano, voice, harp, flute, 'cello, violin, and all of the other orchestral instruments are taught in the curriculum. Students graduating from any of the classes must have successfully passed the various examinations and tests necessary to receive a certificate.

The faculty is represented by:

Fernando Michelena, Achille Artigues, Vincent de Arrillaga, Joseph M. Willard, Raymond White, Opal Franklin, Arthur Granger, Hazel Johnston, Wilson Person, Helen Adler, John Hadley, Gladys Greenwood, Lillian Reinhertz, Joseph C. Black, Marguerite de Forest Anderson, and Cecilia Arrillaga.

Big Enrolment at Institute

The advancement of the Institute of Music may be seen by the enrolment which is already twice as large as last year. Ten new instructors have been added to the faculty and a half dozen new departments have been created. Under a co-operative arrangement with the Young Men's Christian Association and the Young Women's Christian Association of the city, the various lecture courses, as well as all the public activities of the institute, such as faculty recitals, students' recitals, orchestral concert and rehearsals, etc., will be given at these institutions.



Above: Selby Oppenheimer; Stanislas Bem and Alice Seckles in Mr. Oppenheimer's Office; Lower Left: Jessica Colbert, Concert Manager; Lower Right: Leah Hopkins, Concert Manager.

Through this admirable arrangement the facilities of the three institutions will be put at the disposal of the students. In this connection a students' orchestra will be organized which will be under the able direction of Arthur Conradi, director of the institute.

Among the additions to the faculty are:

Olga Block Barrett, pianist; Sofia Newland

Neustadt and Jeanne Jomelli, vocalists; Orley See, violinist; Blanche O'Neil, public school music; while in the preparatory department are Dorris Donnaa, pianist; Gretchen Zumpfe, violinist and Genevieve Cordrey, vocalist, all holders of Teachers' Certificates from the conservatory department of the institute.

The Community Music School, a part of the Girls' Club, was originally under the same roof but it developed to such an

extent that it outgrew the limits of the club house and the activities were continued under a separate roof at 375 Capp Street, where Harriet Selma Rosenthal reorganized the work. The faculty consists of twenty-eight teachers and the subjects taught are piano, violin, flute, voice, 'cello and organ. Theoretical subjects are elementary harmony, ear-training, and advanced harmony. There is an orchestra which receives instruction once a week and an excellent library.

All the conservatories report great progress during the past year. The Ada Clement Piano School has added new departments with an increased number of teachers, and special attractions for its pupils.

In Theaters and Hotels

San Francisco is greatly favored in the way of theater and hotel orchestras, as the leaders are musicians of exceptional ability.

At the California Theater, Herman Heller gives special Sunday morning concerts, from May to October, during which time his orchestra is reinforced by some of the best players in San Francisco, a number of them belonging to the Symphony. At every concert this summer the theater, with a capacity of 4000, has been completely filled. The programs are of a high order and besides the orchestral numbers special soloists are engaged. These are not only from the best local talent but during the past season such artists as Vladimir Graffman, Charles Wakefield Cadman, Olga Steeb, Mme. Ruzena Sprotte and others of equal note have been heard.

The Rialto Theater orchestra, under Giovanni Coletti, also gives special concerts at noon on Sundays and as the programs are always excellent, they too have large audiences.

The Tivoli Theater has a splendid orchestra led by Ulderico Marcelli. A double quartet of singers with vocal soloists assists.

Gina Severi is a conductor in whose hands the music of the Imperial and Portola Theaters forms a great attraction. The tendency of all these orchestras is to give their audiences good music and develop the taste for something better than the usual kind of music heard at so many places of amusement.

The trend of the hotel orchestras is in the same direction and at the Palace, the Fairmont, and the St. Francis splendid programs are presented to the guests and their friends. The Sunday evening concerts are open to the public and are largely attended. E. M. B.

Eventful Season for Negro Musicians Throughout Country

THIS is to be an interesting year throughout the country for negro musicians, and there are to occur several notable events in which they will figure.

Several of the more promising negro artists are to appear, and judging from the forecasts, this year promises to be the most telling in the history of negro music affairs. All of the negro artists, of recognized worth and reputation, for the most part from the leading conservatories, will be seen in concerts and recitals this season.

One of the most interesting of the negro artists appearing this season will be that of J. W. Boone, the famous blind negro musician, who is now on his forty-first tour. Like Blind Tom, Prof. Boone was deprived of his sight at early age, having lost it when he was six months old. Starting with a tin whistle when a boy, he has now become one of the most famous negro musicians and composers, featuring in all of his recitals difficult selections from the masters. It was while he was attending the St. Louis School for the Blind that he displayed his remarkable gift and powers which led to his discovery. One of the features of his concerts are the reproductions of selections played by those in the audience. His composition "The Marshfield Tornado," composed in 1880 after a raging tornado in Marshfield, Mo., is one of his best known works. Prof. Boone on his Eastern tour appeared in recitals in Washington, Baltimore, Philadelphia, New York and Boston. He begins his winter season this month in Oklahoma. He is assisted by Mme. Marguerite Day, a soprano, who studied at the Kansas City Studio of Music, and John Day, who acts as the manager of the company.

The annual Folk Song Festival, which

is organized and presented under the direction of Mme. E. Azalia Hackley, one of the pioneers in the development of Negro Folk Songs, was held this year in Detroit, Mich. The entire program was made up of negro music, featuring the songs of the negro as arranged by composers like Harry Burleigh, Nathaniel Dett, Carl Diton, J. Rosamond Johnson, and Will Marion. The various choirs from the negro churches of Detroit assisted in the program.

Among the Artists

Harvey Baker, a negro lyric tenor, and a graduate of the Cincinnati College of Music, will appear in recitals this season in Virginia, North Carolina and South Carolina. His southern tour will end at Claflin University at Orangeburg, S. C.

Mme. M. Waller French, a soprano, who has gained wide notice, will appear in several recitals this season. She began her musical career in Kansas City and has traveled extensively, including several appearances in South America.

Mrs. Harriett Gibbs Marshall, who was the first colored woman to graduate from the Oberlin College Conservatory of Music, and the founder of the Washington Conservatory of Music, the first for negroes in this country, is organizing a campaign to raise \$100,000 to endow a National Conservatory of Music, for the purpose of preserving negro folk songs.

William Holland, a negro bass soloist, has already appeared in recitals this season. He received his musical education under Charles Keiser of the School of Musical Art, and began his tour with the Canadian Jubilee Singers, and has traveled extensively as a concert soloist.

W. Arthur Calhoun, a graduate of the Oberlin Conservatory, will appear in

several recitals this season. He came into prominence in 1907 when he won the first prize given for the best execution on the pipe organ at the Jamestown Exposition. For many years he was the head of the Music Department at Wilberforce University.

Among the serious negro students of music who are training for concert tours are Mrs. Blanch-Smith Eckles, and John Eckles. They give every promise of becoming among the most prominent of the new crop of negro artists. They have already appeared in recital and have met the approval of the public.

One of the colleges of the south with a strong department of negro music is the Morehouse College at Atlanta, Ga. This department is strengthened in the fitness of the director, Kemper Harreld. Mr. Harreld has made a specialty of the violin, and has studied this instrument both in America and Germany. He announces the appearance of a number of noted colored artists this fall at the college.

Working to Save Negro Music

Two colored artists who are doing much to save negro music, and to bring about a higher appreciation of it, from white audiences, are Mrs. Nellie Moore Mundy and Minnie Brown. This summer they gave their lecture-recitals of this music at the summer hotels of the Blue Ridge Mountains, Pa., with great success and profit. Mrs. Mundy gives the history of the songs, and acts as accompanist, while Miss Brown sings them in demonstration. Mrs. Mundy is a pupil of Leopold Wolfsohn and is a teacher of the piano.

Miss Brown studied the voice under Harry A. Williams, after her first musical education at Spokane, Wash.

Mrs. Mundy and Miss Brown are regular lecturers on this subject for the Board of Education.

The work that the Tuskegee Institute is doing in music, under the direction of Alice Simmons, will be told in a future issue. Tuskegee is one of the foremost places for the study of the negro folk melodies.

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Five New Musical Enterprises in San Jose, Cal.



MUSICAL JOURNALISTS SAN JOSE, CAL.

Left: Mrs. David J. Gairaud, Secretary and Press Correspondent for the Santa Clara County Music Teachers' Association. Right: Clarence Umy, Music Critic, San Jose Mercury-Herald.

SAN JOSE, CAL., Oct. 16—The greatly increased interest manifested in music by the American public during the past months must of necessity be revealed in greater musical activity in every community, irrespective of size or geographical location. Therefore, it is not surprising that San Jose should be expecting the most promising year in her history, but it is surprising to see in how short a space of time this nationally increased activity has been realized in this particular locality.

A month ago there was not a sign of anything new on the musical horizon, although Howard Hanson, Dean of the Conservatory of the College of the Pacific, had unusually extensive plans for his Artist Series. In the past thirty days, however, no less than five new enterprises of great import to the musical situation have been unfolded.

First: The Colbert Concert Course. Marian Ives, representing Jessica Colbert of San Francisco, came to this city announcing a course of eight concerts as Mrs. Colbert's initial offering to the San Jose public. The artists and organizations appearing in this series are the San Francisco Symphony Orchestra; May Mukle, 'cellist, and Laurence Leonard, baritone; Alice Gentle, soprano, and Kajettean Attl, harpist; Paul Althouse, tenor; Kathleen Parlow, violinist; the San Francisco Chamber Music Society, and Mabel Riegelman, soprano; Serge Prokofieff, composer-pianist; and Julia Claussen, contralto.

New School Auditorium

These concerts are to be given in the new auditorium of the State Normal School, a beautiful hall with a seating capacity of 1400. It is centrally located and is said to be qualified, acoustically and otherwise, to house musical attractions, at least until our long-looked-for municipal auditorium materializes.

Second: A music study club. Through the initiative of Daisy Lockwood Brinker, one of our leading pianists, and organist for First Church of Christ, Scientist, a group of musical women were called together for the purpose of organizing a music study club. Starting out on a modest basis, with membership limited to thirty, a vocal section of twelve and an instrumental section of eighteen, and governed by an executive board of five members, it bids fair to become a tremendous influence in our musical development. Previous to the holidays, the programs will be devoted entirely to American music, after which the music of other countries will be taken up, and always with the idea of bringing forward the seldom-heard compositions of the world's eminent composers, and of giving the works of the present generation.

Third: Newspaper publicity. A little less than a year ago, the San Jose Mercury-Herald presented its readers only with a critic's résumé of musical performances in addition to the regular press agents' advance notices. During the past nine months, a column in the Sunday edition has been at the disposal

of the Santa Clara County Branch of the California Music Teachers' Association. Mrs. D. J. Gairaud, press correspondent for the Association, has made splendid use of it in not only giving publicity to the activities of our teachers, but also in presenting facts regarding musical enterprises of national interest, such as the Musical Alliance of the United States and the Society for the Publication of American Music. During September, LeRoy Brant, who formerly conducted a music column for the *Evening News*, began contributing articles of timely interest to the *Mercury-Herald*, which is our largest daily paper. Of even greater import was the recent editorial endorsement given by this paper to artistic projects, in which it urged the community to support such undertakings.

Children's Chorus

Fourth: A Children's Chorus. The chorus is part of a plan outlined by the Reverend George Colliver for a School of Religious Education. Its chief importance lies in the fact that it is to be conducted by Mrs. D. C. Elder, who will have an opportunity to do much toward raising the standards of musical understanding and appreciation among the members of the younger generation with whom she comes in contact.

Fifth: The introduction of music into playground work. During the present fruit season, a group of philanthropic women have supported supervised playgrounds for the children whose parents are working in the canneries. Mabel Dorsey, who is in charge of these playgrounds, said recently that nothing was more keenly appreciated by these children than good music. When a musical program is announced the children are filled with happy anticipation, and are greatly disappointed if the musicians fail to appear when expected. Even a phonograph concert is relished by them. What is of particular interest is that only the best music satisfies them. Musicians who go with the idea of "playing down to them" do not meet with success. The success of this playground work in connection with the canneries has been such as to make a real municipal playground a probable development of the coming year, and it is safe to say that Miss Dorsey will continue in her work as play supervisor, in which case music will undoubtedly become a feature of our public playground. Although nothing definite regarding this work was available at time of writing, it can be seen that its possibilities are great.

Oratorios to Be Given

In addition to these new developments we will have an unusually attractive list of concerts at the Pacific Conservatory. These include the annual production of "The Messiah" and "Elijah" and numerous faculty recitals besides the regular Artist Series which is to be more than usually ambitious. Josef Lhevinne, pianist, and May Peterson, soprano, will appear in the Conservatory Auditorium, and as the final number there will be a Festival of American Music, the first to be held on this Coast, ending with a concert by the Los Angeles Philharmonic under Walter Henry Rothwell at the Victory Theater. The other programs in connection with the festival will be given by local artists and organizations, in-



PROMINENT MUSICAL FIGURES IN SAN JOSE, CAL.

No. 1—Howard H. Hanson, Manager of College of Pacific Artist Series With Percy Grainger. No. 2—Marian E. Ives, Local Manager for Colbert Concert Course. No. 3—Executive Board of Newly Organized Music Club. Left to Right: Maud Caldwell, Ruth Cornell Cook, Lulu E. Pieper, Daisie L. Brinker, Organizer and Elizabeth Aten Pugh.

cluding the California Ladies' String Quartet, which will play the Reiser Quartet being published by the Society for the Publication of American Music; The College of Pacific; The A Capella Choir, conducted by Charles M. Dennis; and the string orchestra, by Dean Hanson, will also participate in the festival programs besides making other public appearances during the year.

Mr. Hanson extends a cordial invitation to American composers to submit compositions for the festival, assuring them that he will give his careful and serious consideration to all numbers submitted when planning the different programs.

Officials of the public schools are gradually awakening to the fact that the hearing of good music is a desirable feature of present-day education, and are permitting artists and organizations to give recitals during school hours, for which the children pay a nominal fee. In most cases a percentage of the receipts goes toward some private fund in which the children are interested, such as that for athletic equipment, the fund for the purchase of musical instruments, or others of similar nature. The California Ladies' String Quartet has done much toward taking good music into the schools in this way, and occasionally artists such as Tina Lerner have played to audiences of school children in this city.

Ladies' String Quartet

During the coming year the young women composing the California Ladies' String Quartet will continue their efforts in this direction, and tentative plans give promise of recitals of this nature to be given by certain of the artists appearing on the Colbert Concert Course.

We have reason to believe that the newly established managerial offices of Stanislas Bem and his associates in San Francisco will enter this field with single attractions presented at the Victory Theater during the season.

Mrs. Colbert's and Mr. Bem's entrance into this section in their official capacities is an experiment which has very interesting possibilities both for them and for San Jose, as in the past all such endeavor has been limited almost entirely

to that of Mr. Behymer, who has so long been known as "California's Impresario." Mr. Behymer supplies the artists for the College of the Pacific's Artist Series, and usually sends a few attractions to the Victory Theater. This year he has announced no local bookings aside from those at the College. However, all who are interested in any way in San Jose's musical activity must have a feeling of deep gratitude to Mr. Behymer and those associated with him in his pioneer work for the musical interests of San Jose. All present and future endeavor along musical lines in this city must be more successful because of the foundation laid by Mr. Behymer.

MARJORY M. FISHER.

Engage Moritz Emery for Fifty-Minute Recitals

An unusual idea has resulted in various engagements for Moritz Emery, the pianist, who is teaching exclusively at the Zeckwer-Hahn Philadelphia Musical Academy this season. Mr. Emery makes a specialty of fifty-minute recitals and will give some this year under the auspices of the University Extension Society. He is playing at Witherspoon Hall on Dec. 11, and under the auspices of the Octave Club at Norristown, Pa., in February.

Composer Plays Accompaniment at Kew Gardens Musicales

The evening musicale at the Kew Gardens Inn, Kew Gardens, L. I., on Oct. 3, presented Bessie Ver Bryck, soprano, and Charles Floyd, tenor, with Miss Brooks at the piano, in an interesting program. One of Miss Ver Bryck's numbers, "You Are My All," brought forward the composer, R. A. Augustine, as accompanist. These musicales are under the management of Leila Hearne Cannes.

Edward Collins of Chicago is publishing two new waltzes for piano: "Valse Limpide," dedicated to Rudolph Reuter; and "Valse Elegante," dedicated to Rudolph Ganz.



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"... They played wonderfully together."—*Bloomington (Ill.) Daily Bulletin*.

"... Demonstrated clearly their mastery over their instruments."—*Tip-ton (Ind.) Daily Tribune*.

"... Their work displayed complete harmony and exceptionally fine ensemble."—*Wichita (Kans.) Eagle*.

"... Admirable ensemble and musicianship. . . . Authoritative interpretation."—*Indianapolis (Ind.) Star*.

"... Their playing was mature and musicianly. . . . Displayed remarkable accomplishments."—*Indianapolis (Ind.) News*.

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Bach Choir the Pillar of Bethlehem's Musical Strength

Dr. Wolle's Organization This Year to Present Motet and Cantata Never Heard in America Before — Steel Company Band Continues Activities Under Weingartner—School Music Improving—Other Musical Resources

BETHLEHEM, PA., Oct. 16.—In giving an outline of Bethlehem's musical regimen for the season 1920-21, one finds himself instinctively mindful of the delectable fare made possible year after year by the city's premier organization, the Bethlehem Bach Choir, founded in 1900 by Dr. J. Fred Wolle and conducted since then by him, with the exception of the hiatus from 1905 to 1912, when he was head of the music department of the University of California.

For fifteen seasons, then, the choir has supplied a musical menu that has appealed to an ever-widening circle of artistic appetites and has brought to Bethlehem professional and lay devotees from all corners of the country. The coming season, will, no doubt, see a repetition of the triumphs of past seasons.

Unheard Bach Compositions

The choir has carried forward the fine musical traditions implanted in Bethlehem the first half of the eighteenth century by the pioneer Moravians. Many of these were talented musicians from the German provinces, and although living in a village in the then backwoods of Pennsylvania, had musical organizations of high achievements, giving in this country for the first time some of the compositions of the European masters.

Rehearsals for the 1921 Bach Festival, the dates of which have tentatively been fixed for May 27-28 in Packer Memorial Chapel at Lehigh University, began Oct. 4. In a recent interview Dr. Wolle stated that it is becoming increasingly difficult to make up a program to contain Bach compositions never before sung by the Bethlehem chorus. Of Bach's six motets, three have been given in Bethlehem. A new one, "Come, Jesus, Come," and a new cantata, "Praise Thou the Lord, Jerusalem," will be sung for the first time in America, as far as known, next May at the Bach Festival.

Mrs. R. P. Linderman, of Bethlehem, has again pledged personally the sum of \$1500 to bring to Bethlehem the large section of the Philadelphia Orchestra on the day preceding the opening of the festival for a rehearsal. It will be the second season this has been possible, and a distinct advance in orchestral work, as was the case at the festival last June, will thus be assured. Shorter Bach works, as has been customary, will be given on the first day, Friday, and the Mass in B Minor at two sessions on Saturday.

For a number of seasons past the most enthusiastic patron of the Bach Choir has been Charles M. Schwab, head of the Bethlehem Steel Corporation. He made possible the three appearances of the choir in New York the past three seasons. He it was who, in an interview with Dr. Wolle at Berkeley, Cal., in 1912, assured the founder of the chorus that if he would return to Bethlehem he would heartily support the activities of the organization. Mr. Schwab is a member of the executive committee of the choir association and a liberal guarantor.

Dr. Henry S. Drinker, who has just resigned as president of Lehigh University after fifteen years' service in that capacity, is president of the choir association and has long been active in furthering its interests. Albert N. Cleaver, its treasurer, and Prof. Raymond Walters, secretary, who has written a most attractive history of the Bach Choir and music in Bethlehem in past years, are also most actively affiliated with the choir's interests.

By a happy chance, a few days ago, your correspondent was able to find four



LEADERS IN BETHLEHEM'S MUSICAL LIFE

No. 1—Albert N. Cleaver, Treasurer, Bethlehem Bach Choir; No. 2—Four of the Leading Spirits of the Bethlehem Bach Choir, Seated, Left to Right, Charles M. Schwab, Member of the Executive Committee and One of the Chief Guarantors and Supporters; Dr. J. Fred Wolle, Founder of the Choir and Conductor; Dr. Henry S. Drinker, President of the Choir Association and Long a Patron; Standing, Raymond Walters, Secretary and Publicity Manager. The Photograph Was Taken on the Lawn of Mr. Schwab's Home at Fountain Hill, Bethlehem; No. 3—Rehearsal Hall in the Home of the Bethlehem Steel Company Band; No. 4—A. M. Weingartner, Director of the Bethlehem Steel Company's Band.

of the moving spirits of the choir to gether in Bethlehem at one and the same minute and to have them sit four-square long enough to get a photograph. Mr. Cleaver at the time was out of town. Mr. Schwab had hurried to Bethlehem between trains, as it were, to attend the wedding of a daughter of one of his lieutenants at the Bethlehem plant. The picture was snapped in front of Mr. Schwab's home on Fountain Hill.

The Bethlehem Steel Company Band, another of the important musical organizations of the city, was formed about ten years ago and has gained renown under the patronage of Mr. Schwab and the leadership of A. M. Weingartner. The organization has its headquarters in one of the finest band halls in the country, located on one of the pretty residential streets of the city. This building was the gift of Mr. Schwab in 1912 and cost upward of \$100,000. Here are centered also the social activities of the band members, their families and friends.

The band has been heard in concert in many cities, frequently in New York, where, during the latter days of the war, it headed several Liberty Loan parades. It numbers nearly one hundred players, many of them solo performers of fine attainments. Mr. Weingartner, the director, has been prominent in Bethlehem's musical affairs for twenty years. He conducted, for a number of seasons, the Lehigh Valley Symphony Orchestra. He is a fine violinist. During the fall and winter the band gives many concerts for the benefit of the company employees and their families, which many of the citizens generally also attend.

Music in the Schools

A few of the most encouraging signs

of progress in getting music home to the people, old and young, in the city is embraced in the recent announcements of Lehigh University and the public schools. The university has appointed Joseph Ricapito, a skilful cornet player with the steel company band, as director of music among the students. He has organized a band of forty pieces among the undergraduates and plans to form an orchestra there.

The public schools of the city took a big step forward in appointing a director in the person of Selma Kronold, who plans many improvements in the music curricula of the high school and lower grades. During the past four years she was director of music in the Ridgewood, N. J., schools.

Other Musical Resources

Among the agencies that are doing much to arouse and train the musical ambitions of the young people of the city are two schools of music, one the Bethlehem Conservatory, founded some years ago by David G. Samuels, and now housed in its own fine building adjoining the Bethlehem Steel Company's band hall; the other, the West Side Conservatory, recently established by Edward Kunow, a rising young organist and pianist. The heads and faculties of these schools are capable soloists and give a series of high class concerts each season.

A. C. Huff, an active supporter of the Bach Choir and other local musical endeavors for many years, has established a musical auditorium in his place of business and a long season of recitals and concerts has been planned for this newest music center in the city.

The usual concerts are planned by the

Bass Clef Club, of which T. Edgar Shields, organist of the Bach Choir, is leader; the Lehigh University mandolin and glee clubs, Edward Bitting's banjo and mandolin club, the glee club of Moravian College and Theological Seminary and the chorus at Moravian College for Women.

The leading motion picture theater, the Lo Renz, has fallen into line with the demand for the best music, and has engaged J. G. Shepherd, formerly of Wilkes-Barre, as organist, and Hans Roemer, a talented pianist, who gives programs of classical music each day. The new Kurtz Theater, now being built, will have a splendid organ installed, costing \$25,000.

One thing, musically, the city lacks, and it may be supplied soon. That is, a concert manager or organization, who will bring noted artists to Bethlehem. A few years ago the Lehigh Valley Symphony Orchestra filled this want by presenting at its concerts the best of assisting soloists. The music committee of the Woman's Club, an organization formed only a year or so ago, but now one of the city's most progressive bodies, is considering the plan of bringing noted artists to this city.

ROBERT E. SHAFER.

Marguerite d'Alvarez to Sing on Coast

Marguerite d'Alvarez has been engaged by the Men's Musical Club of Vancouver, B. C., for a recital on May 6. Mme. d'Alvarez, who will tour the Pacific Coast states in April, and appear in western Canada as well, will return East immediately afterward to fill May festival engagements.

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No. 604	Sons of the Living Morning	Verdi-Stone	SATB
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Duluth's Musical Organizations Plan Ambitious Season



DULUTH CITIZENS WHO GUARD THE MUSICAL WELFARE OF THE CITY.

No. 1—Duluth Glee Club, George A. Anderson, President, Second from Left, Third Row; J. Victor Sandberg, Conductor, Center of Bottom Row. No. 2—Mrs. Ernest Lachmund, President of the Matinée Musical Club. No. 3—Officers of Duluth Matinée Musical Club taken at the Garden Party. Left to Right: Mrs. E. D. Edson, Third Vice-President; Mrs. Ernest Lachmund, President; Mrs. T. B. Silliman, Secretary; Mrs. C. A. Duncan, Hostess at Garden Party; Mrs. W. D. McGill, Secretary; Gertrude Logan, Librarian; Mrs. Miller McDougal, Second Vice-President; Mrs. Geo. Ingersoll, First Vice-President; Mrs. A. L. McDonald, Corresponding Secretary; Mrs. A. N. Collins, Federation Secretary. No. 4—Right to Left: R. A. Kent, Superintendent of Duluth's Public Schools; Mrs. Ann Dixon, Supervisor of Music; Elvira Burwash, Assistant Supervisor; Cora Schulze, Assistant Supervisor; J. A. Starkweather, Assistant Superintendent of Schools. No. 5—Photograph Taken After the Banquet Given in Honor of Antonio Scotti by the Rotary Club of Duluth. Center: Antonio Scotti with Mrs. George S. Richards, Local Manager, on the right. In rear: W. N. Ryerson, President of Rotary Club; Atilio Castiglano, Italian Consul; Bradford Mills Manager, with Other Members of the Scotti Grand Opera Company.

DULUTH, MINN., Oct. 16.—Rich in musical promise, looms the new season for 1920-1921. That Duluth knows good music and demands the best, is proven by the fact that it will be visited by a galaxy of distinguished artists that would prove credit to any city twice its size.

The season was formally opened Sept. 16, at the Armory by the Scotti Grand Opera Co., with the huge auditorium filled to capacity and overflowing, this being the opening number of Mrs. George S. Richards' All Star Course.

The Matinée Musical of Duluth offers a group of fine artists. Percy Grainger, a great favorite in Duluth, opens the series on Nov. 12. Merle Alcock follows in recital Jan. 18, and the New York Chamber Music Society, Feb. 25. The Matinée Musical garden party which has become an annual event and always launches the membership campaign with enthusiasm was held on the grounds of Mrs. C. A. Duncan's residence on Aug. 13. The club opened its season formally Oct. 12, with Presidents' Day, which will be followed by twelve bi-weekly programs given by members of the club assisted by visiting artists. Six talks on "Current events in Music" will be given by Mrs. Charles S. Mitchell, forming one of the most attractive club features, as Mrs. Mitchell is an able and convincing speaker.

Mrs. Ernest Lachmund, who has been prominently identified with the musical life of the city, has assumed her new duties as president with ability and enthusiasm; together with the support of the following officers: First vice-president, Mrs. George Ingersoll; second vice-president, Mrs. A. M. McDougal; third

vice-president, Mrs. E. D. Edson; Secretary, Mrs. T. B. Silliman; Corresponding Secretary, Mrs. Archibald L. McDonald; Treasurer, Mrs. W. D. McGill; Librarian, Miss Logan.

Included this year in the All Star Course are Rosa Raisa and Giacomo Remini in joint recital, Oct. 16, Mme. Tetrazzini and her company Nov. 13, Jan Kubelik, Dec. 7, and the New York Philharmonic, May 20, besides other single attractions not yet announced.

Endeavoring to raise the standard of the theater music, Mr. Charles Helmer, conductor, is featuring a special hour of orchestral music preceding the Sunday afternoon matinees at the New Garrick.

The International Celebrity Series presented the Pavley-Oukrainsky Ballet at the Armory on Sept. 30 and will bring Sousa's Band on Nov. 6, featuring a Civic Sing with school children matinees under the auspices of Mrs. Stephen H. Jones.

Mrs. Stella P. Stocker will again head the Cecilian Society for the coming year, with Josephine Carey, chairman. The main object of this organization is to meet informally in the homes for music study.

This is the fifth season of the Music Teachers' Association. The object of this organization is to increase the general well being of the profession and raise the standard of teaching in Duluth. Already much has been accomplished, especially in its efforts to secure musical credits in the High schools. Carlotta Simonds, a prominent piano teacher, is again chosen president for the season.

The Duluth Glee Club can rightfully claim honors as one of the most artistic, powerful and aggressive permanent male

chorus organizations in America. This club has maintained an unbroken organization for twenty-seven years. Organized among the musical Swedish pioneers to the Northwest, the club has presented the best in English, Swedish and Norwegian compositions. At the present time the club has an active membership of forty-five under the baton of J. Victor Sandberg, a vocal instructor with unusual skill in the handling of male voices. An associate board of seventy prominent business men of the city comprise the "social membership." The club's activities for this season include an early season joint concert with the Normanna Male Chorus of this city and later its mid-winter concert in Duluth at which some well-known artist will appear as soloist. A short concert tour is being planned for the early Spring to take in several cities in the Northwest. The officers are:

President, George A. Anderson; Vice-president, A. R. Lundsten; Secretary, Charles A. Gustafson; Treasurer, Dan Myhrman; Financial Secretary, Charles Soderman.

The Normanna Male Singing Society, one of the oldest Scandinavian organizations of its kind in the state, is already planning to give a big concert in the middle of November, assisted by the Duluth Glee Club, with soloists from the Metropolitan. Two more concerts will be given later in the season. MUSICAL AMERICA has previously reviewed the wonderful success of the National Saengerfest held in Duluth in June, when the Normanna Society was host and Jens Flaaten Conductor-in-Chief. The officers for the coming year are:

A. Ruske, President; H. Haugen, Vice-

president; A. Tresdahl, Treasurer; D. J. Wick, Secretary; Mr. Jens Flaaten, Director.

Music in the Duluth Public Schools has taken a wonderful stride during the past season. The rapidly increasing number of school orchestras and choruses within the very comprehensive system installed by the Supervisor, Mrs. Ann Dixon, speak eloquently of the musical advancement in the Public Schools, resulting in annual school contest, whereby all the orchestras from the various grades are brought together in one big symphony concert each season. A large group of 250 players gave a delightful program at the Central High School last May. This has created a wonderful interest and cemented the work in such a way that general assembling of all schools and combined choruses may be made a permanent part of the work. "Hiawatha's Wedding Feast," by Cole-ridge-Taylor, ended the year's work.

Class instruction was given in the various schools on piano, violin, cornet, clarinet and other instruments. The Board of Education has given appropriation for the purchase of instruments to be lent to the schools.

Plans for the year are full of interest including program for all festival days, using choruses, orchestras, and soloists from school ranks. The program for artists' recitals given in the city, will be studied and the entire year's work will culminate in a "May Festival." Music work has grown until Duluth now supports ten supervisors of music who give entire time, and several part time workers. J. R. Batchelor will again direct the City Recreational Department.

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FORT WORTH, TEX., Oct. 16.—This great railroad center of the Southwest, which is also noted as a leader in many financial and industrial branches, is also a leading musical center, having obtained this enviable position through the untiring efforts of a few ardent music lovers who possessed sufficient breadth of vision to look far into the future while encouraging the patronage of the best in music.

The season of 1920-1921 bade fair at its opening to be the greatest Fort Worth

Choral Societies and Musical Clubs Plan Increased Activities For Coming Winter—Six Churches Now Have Young People's Orchestras—Numerous Business Houses Have Bands and Sing Directors—Municipal Band Hard at Work—Several Artists' Courses to be Given—American Legion Sponsors Benefit Series

had ever known, and subsequent events bore out the promise. The season opened with a flourish with a splendid engagement of grand opera by the Chicago Opera Company, followed in December by Sousa's Band, which played two concerts under auspices of the Harmony Club, which for ten years has brought celebrated artists to this city and has been practically the only managerial force in the field.

Musical Clubs Active

The musical clubs of the city gave many notable concerts during the season outside of their weekly programs. The Harmony Club chorus, directed by Carl Venth, distinguished itself at its

annual sacred concert in December, and at the close of the season presented a most artistic "manuscript" program in which local composers were honored.

One of the most original entertainments of the season was the "Days of Yore" concert given by members of the Harmony Club, in which old time songs, rounds and choruses were sung in costume. So much enthusiasm was aroused by this concert that four performances drew equally large and delighted crowds.

The Euterpean Club made noticeable progress under the able direction of Bernard U. Taylor, presented several oratorio programs in various churches, and offered an especially beautiful program of Christmas carols during the holiday season, which will be repeated this year with added interest.

The Apollo Chorus, under the skillful guidance of Sam S. Losh, presented several cantatas, including a notable performance of Gounod's "St. Cecilia" Mass, which was given a second time on the occasion of the centennial celebration of the Sisters of St. Mary of Namur.

One of the most interesting events of the musical season, and one which drew all the music clubs together, was the visit to Fort Worth of Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, who was entertained at a reception to all music clubs and musicians of the city by the Harmony Club, whose president, Mrs. John F. Lyons, is recording secretary of the National Music Federation.

Advancement of the cause of music in the public schools was made through a Music Memory Contest, which was financed by a local newspaper, the Fort Worth Record, and conducted by Alva Lochhead, the supervisor of music, and Mrs. Charles G. Norton, music editor of the Record. So much enthusiasm was aroused by the entry of nearly 800 contestants that the music clubs of the city joined together in a benefit concert for the schools for the purpose of raising money to buy records for a second contest. Plans for the next music memory

ACTIVE FORCES IN FORT WORTH'S MUSICAL EVENTS

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Music Study Club.
Euterpean Club.
Apollo Chorus.
Music Memory Contest.
Public School Music Credits.
Six Church Orchestras.
Y. M. C. A. Band.
Municipal Band.
"Pop" Concerts.
American Legion Artists' Series.
Harmony Club Artists' Series.

[Continued on page 123]



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Press Comments on New York Recital, April 25, 1920

New York Tribune:

"Miss Post was an agreeable surprise. The material which constituted her program was varied and interesting and her sympathetic voice was intelligently used."

New York Morning Telegraph:

"Miss Post gave a recital at the Harris Theater last night, which received much applause from the audience present."

New York American:

"A soprano possessing many pleasing vocal accomplishments."

New York Evening Mail:

"Karena Post sang a rare and valuable collection of Yiddish and Russian folk songs at the Harris Theater last night, to a large audience keenly alive to their musical and poetic worth. Miss Post used her pleasing soprano voice to excellent advantage in her versatile interpretations."

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FORT WORTH, TEX.

[Continued from page 121]

contest are already under way under the same auspices, even better results than those of last year being hoped for.

Public School Music Improves

Noteworthy progress in music courses for the public schools has been made in the addition of new and enlarged courses for both grade and high schools. These elective studies will offer splendid free advantages to the children of the city with the addition of credits for their work in music as for that in any other subject. In addition to music appreciation, history and choral work, there will be a full course of first year harmony with ear training and sight singing. Charles X. O'Brien, former director of music in the high schools of Elmira, N. Y., has been added to the faculty of the Fort Worth schools, and will have charge of music in the high schools, directing glee clubs and orchestral classes.

It is the plan of the school superintendent, M. H. Moore, to start orchestral classes in the grade schools as a nucleus for better work in the high schools and eventually for a symphony orchestra. Mr. Moore is enthusiastic over the outlook for music, and especially over the plans for glee clubs and orchestras, which are new features of the work. Miss Lochhead, supervisor of public school music, has outlined this extensive work for the season, and has planned a system of appreciation work which is one of the best yet offered for public schools.

Churches Have Orchestras

At least six churches have young people's orchestras, that of the First Baptist Church, under R. S. Riggs, being the largest in the city. The auditorium of this church, which has recently been completed, has a seating capacity of 4500 and will be used for nearly all concerts of the season. The male chorus of the church, which numbers 100 voices, is under the direction of C. F. Croxton, father of the well known bass, Frank Croxton, who is himself a singer and leader of note. This church has prepared a special music program for its young people, the activities of which will be directed by Arthur W. McKee, formerly with the Moody Institute of Chicago, and J. Dalbert Coutts of Scotland.

The local Y. M. C. A. added a brass band this season and several industrial houses have musical organizations, one large automobile company boasting of a band of forty pieces. Two of the largest dry goods houses have recently employed directors of choral work, one of these clubs delighting only in singing Billy Sunday hymns, while the other is preparing serious programs for public concerts. The large band of the Armour Packing Co. is in evidence on many public occasions and takes a prominent part in holiday celebrations and parades.

The Municipal Band, under the direction of L. C. Meadows, has given two or more concerts in the public parks of the city every week during the summer, the programs being a pleasing mixture of popular and lighter classical music.

Young People's Orchestra Continues

An innovation in the way of orchestras is the Young People's Orchestra, which, in spite of its name, has members from the age of six to sixty. It is composed of students of various teachers, and was started last season by Frederic Cahoon of the Cahoon Studios, many entertainments being given for the new organization by those interested in encouraging community music development.

There has been much talk of a music commission as well as of a symphony orchestra, but as yet neither has become a reality, the need of sponsors for both being great. It is hoped, however, that the immediate future will see the establishment of both bodies as real necessities of the community.

The colleges of Fort Worth have both announced reorganized and enlarged music departments, Texas Christian University having added a course of instruction in wind instruments by Theodore Rosenthal, former leader of the Municipal Band. The same institution has added a department in the Dunning system under Anna Waples Whitlock, and announces Lawrence D. Andrews as new head of the theory department.

Texas Woman's College announces Alfred Calzin, French pianist, as new head of the piano department. Mr. Calzin has

appeared as soloist with the Minneapolis Symphony Orchestra, and has made three successful transcontinental tours.

The study work of the local music clubs improves steadily, those courses which have already been announced being of unusual variety and interest. The Euterpeans will study American compositions in October and November, oratorio in December, with a special concert of Christmas carols during the holiday season, Russian composers in January, Scandinavian in February, and Hungarian compositions in March. The April program will be made up of miscellaneous selections.

Music Study Club's Season

The Music Study Club will devote the first part of the season to the study of the development of musical form, and the second part to the study of orchestral instruments and operas of different nations. The last section of study of this

younger musical club will be devoted to folk songs and art songs.

So far there has been no intimation of an opera season for Fort Worth, but it is altogether probable that there will be one, if not two, grand opera companies to appear here before May, 1921. The concert season, however, is looming up bigger than ever with three new forces in the field.

The greatest achievement in artist concerts for this city is the Caruso concert of Oct. 19, under the auspices of the Harmony Club of this city, of which Mrs. John F. Lyons is president. The Harmony Club season ticket course of three concerts will include Mary Garden in December, Percy Grainger in February and Anna Case in March. This club will also sponsor a concert by the New York Philharmonic in April, 1921.

The Euterpean Club has this year undertaken a concert course and will bring to the city four eminent artists in three concerts. Merle Alcock, contralto, will be heard Nov. 1; Lambert Murphy, tenor, Nov. 15, and a joint concert by E. Robert Schmitz and Olive Kline will be given March 15.

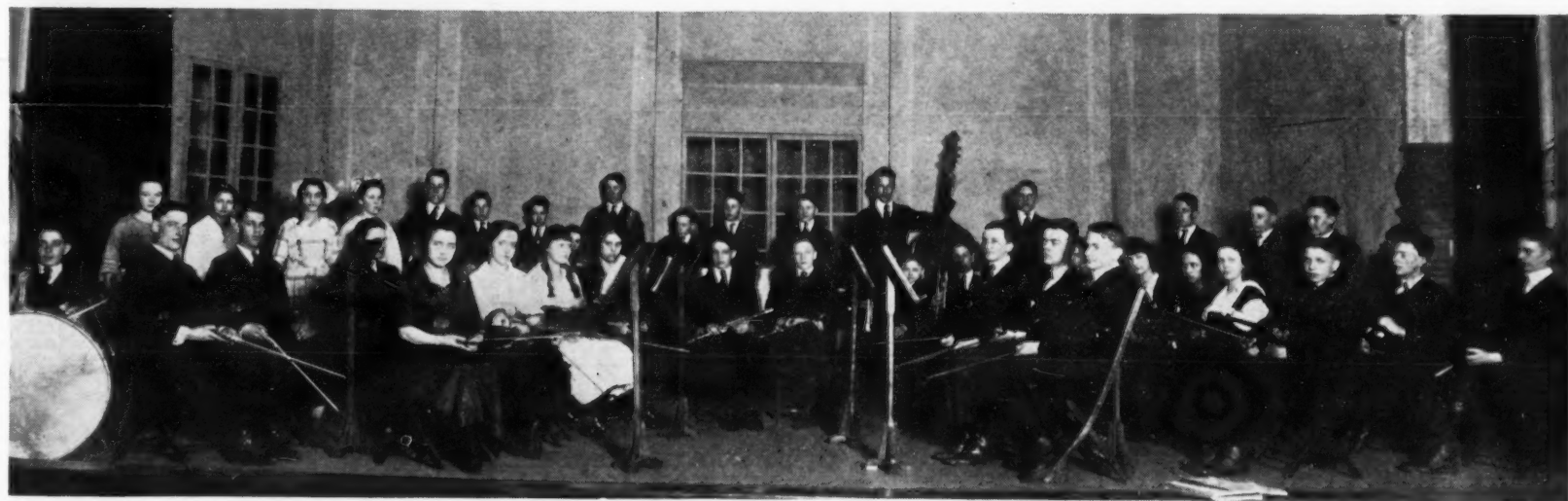
Inez Hudgins of the Cahoon Studios, is

local manager for a course of "Pop" concerts which will open Oct. 28, with Josef Lhevinne, pianist. Other artists in this course are Helen Stanley, soprano, who is announced for Nov. 30; Thelma Given on Jan. 16; Mary Jordan on Jan. 26. Thurlow Lieurance, assisted by his wife, and by George Tack, flautist, will be presented Feb. 15. The last concert, which will be given soon after Easter, will present Edgar Schofield, baritone, and Lodesca Loveland, soprano.

The Bothwell Kane Post of the American Legion in Fort Worth plans an extensive musical season through the efforts of Robert K. Bangar, post commander, and Joe Stack. Through these managers several of the best known concerts and operatic artists in the country will be heard here this season. Tentative dates for this concert course are as follows: Allen McQuhae, Oct. 14; Reed Miller and Nevada Van Der Veer, Nov. 5; May Peterson, Nov. 17; Louis Graevre and Julia Claussen in January; Forrest Lamont, April 30. This concert course is a medium for raising funds to finance the erection of a permanent home for the Fort Worth legion.

C. G. N.

SCHOOL MUSIC LEADS IN JOHNSTOWN, PA.



THE JOHNSTOWN HIGH SCHOOL ORCHESTRA

JOHNSTOWN, PA., Oct. 15.—Judged by the plans already made and others yet to be made, this season's musical activities in local musical circles will be better than any season as yet.

R. T. Lloyd, president and head of the piano department of the Johnstown College of Music, reports the largest enrollment of any year since the college has been established. Several new teachers have been added to the staff. Other teachers report the same demand for musical culture, and altogether a greater interest in music is assured.

During the past year city council made an appropriation for musical purposes, a number of community sings were held in different parts of the city, and band concerts were given twice a month during the summer which were more than appreciated.

On account of labor troubles last fall the Cambria Steel Symphony Orchestra was disbanded, as was also the Civic Chorus. New interest has been awakened and a meeting of the members of the orchestra was called last week for the purpose of reorganizing. Cambria Symphony was an acquisition to Johnstown and it is to be hoped the interest will be sufficient to keep the orchestra together.

Public school music has taken a decided step in advancement. The successful presentation of "Mikado," given by the senior class of high school at the end of last season, has set a higher standard for all future work in school music. Mary R. Lowman, supervisor of music, deserves great praise for the creditable performance.

Music work in Johnstown High School consists of chorus work, orchestras for both seniors and juniors, two glee clubs, musical history and harmony.

In the grades, in addition to the regular work in music, there is planned an extension course for all grades in Music Appreciation, to be brought to a climax with a music memory contest. Such a contest was held last year for the first time and pupils showed an unusual amount of interest in studying the classics. An innovation in the schools will

be the organization of piano classes and violin classes begun last year will be continued.

The Fortnightly Club, the oldest musical organization in the city, will resume meetings the second week in October. H. H. Harris, the new president of the club, announces programs of unusual interest. Rehearsals will begin in the near future for a performance of "Cavalleria Rusticana," which is expected to be

Arthur Schulmerick to Bring Famous Artists to Newburgh, N. Y.

NEWBURGH, N. Y., Oct. 16.—The Famous Artists' Concerts to be presented in Newburgh this winter by Anthony Schulmerick, will be far the most pretentious series that this enterprising concert manager has ever attempted. The series opened on Oct. 11, with Albert Spalding, violinist, who has been heard here twice before, and Mr. Schulmerick will bring him back again by popular request. Other noted artists will include E. Robert Schmitz, pianist; Allen McQuhae, tenor. The New York Chamber

Music Society, will also be brought back for a return engagement having appeared here last year. Two other new artists to appear here for the first time will be Ellen Rumsey, contralto, and Eva Gauthier, who will give one of her unique song recitals which created such favorable comment in New York last season. Mabel Garrison, soprano of the Metropolitan, will close the series of five concerts, appearing here for the first time.

H. Sherer of the Cambria Theater expects to book a number of artists for the coming season. As yet the dates have not been set. The Cymric Male Chorus expects to begin rehearsals in October. The director, T. E. Morgan, has planned an interesting program for the coming year.

ROSE C. SLOAN.

ALBANY, N. Y.—The first meeting of the season of the Albany Community Chorus took place recently at the State Education Building, conducted by Elmer A. Tidmarsh of Glens Falls.

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Famous Music Festival Is Year's Big Event in Bangor, Me.

W. R. Chapman Wins Approval for Making Annual Jubilee Possible—Orchestra Re-organized with Adelbert W. Sprague as Conductor—Endowment Fund Started—Schumann Club Opens Season with Ambitious Program—Bands and Glee Clubs Plan Tours

BANGOR, ME., Oct. 16.—Bangor has long held an enviable position as the home of the annual Eastern Maine Music Festivals, of which William R. Chapman of New York and Shelburne, N. H., is conductor. It is, however, only comparatively recently that the city may be said to have established a new record as being a recital city as well. In the number, excellence and variety of concerts and recitals given, with the works undertaken and the results achieved, the past season, along all lines of musical achievement, was a remarkable one.

An altogether remarkable music season has just passed, but all things point to a still more remarkable one for the coming season. Since the war a strong reaction has taken place in our city that is being felt along all musical lines. Never has there been a greater demand for concerts, while the music teachers all say there has never been so great a demand for lessons as at this time.

The building of the new Opera House, with its fine organ presided over by Wilbur S. Cochran, organist and choir-master of the Unitarian Church, with its auspicious opening on Memorial Day, will no doubt exert some influence along musical lines. Up to the present time, however, only the lightest musical comedies and "movies" have been given.

Bangor's Symphony Orchestra

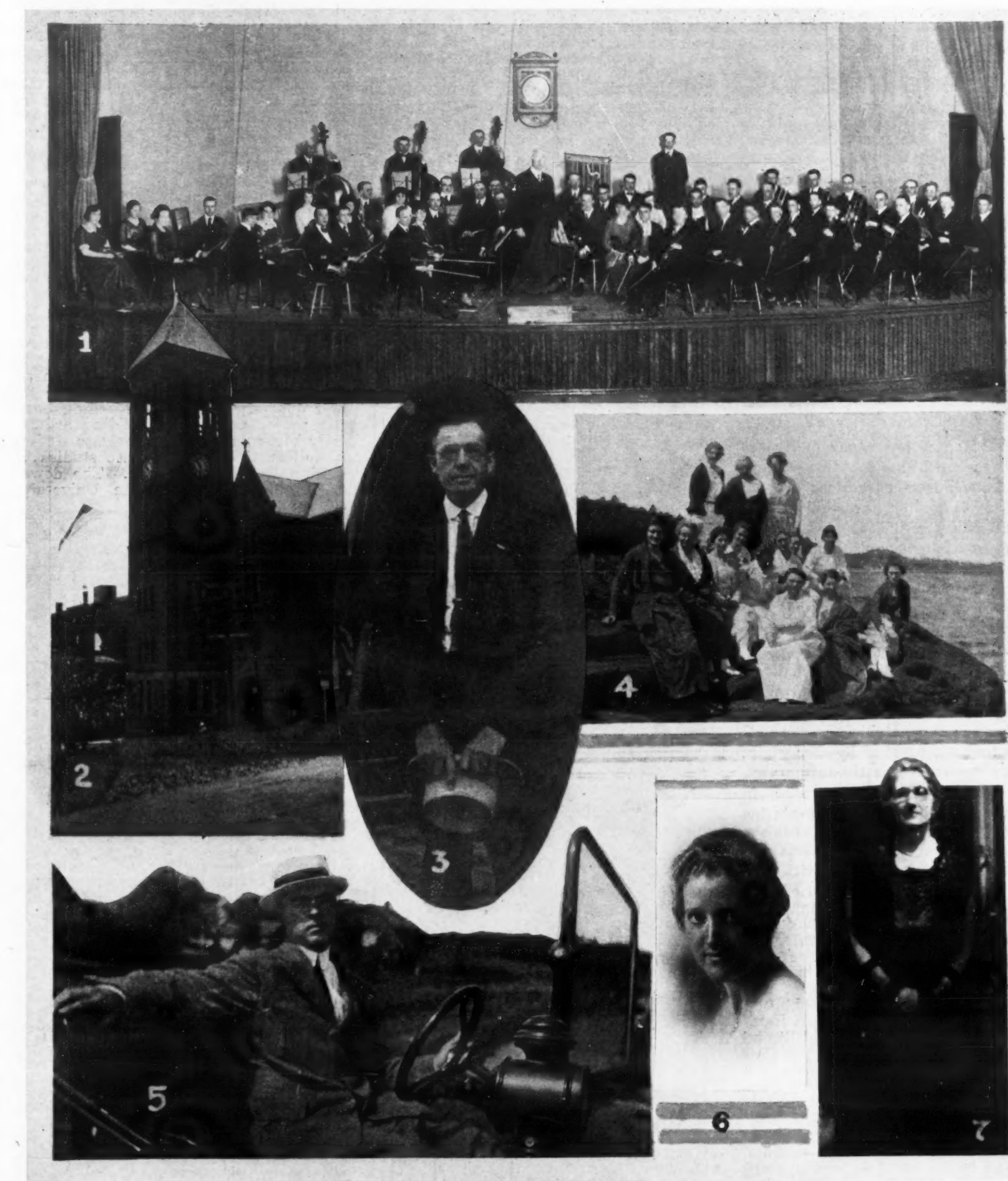
The Bangor Symphony Orchestra, for its twenty-fourth season, announces its usual series of five concerts, two popular concerts and one extra concert in advance of the season to be given at the opening of the Maine Teachers' Convention, late in October. The orchestra begins a new administration of its musical affairs this year, the corporation at the annual meeting having chosen Adelbert Wells Sprague as conductor, in place of Horace Mann Pullen, who has resigned. Mr. Pullen founded the orchestra in 1896 and has conducted up to the present season with the exception of a period from December, 1901, to March, 1904, when Melville H. Andrews took the baton. Mr. Pullen remains as president of the corporation, and will occupy a first violin desk during the coming season.

Mr. Sprague announces as one of his first ideals in taking up his new work the addition of some new strings for the better balancing of the orchestra. Four new violas have already been seated, and it is his plan to add at least that number of contrabasses before the first concert. Roland J. Sawyer will continue as concertmaster, and the desk of first cello, left vacant by the promotion of Mr. Sprague, will be occupied by James D. Maxwell.

The endowment fund of the orchestra, which at the close of last season reached the sum of \$1,700, has the following list of subscribers at present: H. F. Sawyer, R. J. Sawyer, William McSawyer, A. W. Sprague, Harold Hinckley, H. F. Drummond, M. H. Andrews, H. M. Pullen, Mrs. H. M. Chapman, Mrs. F. L. Tuck, H. J. Guild, W. E. Brown, J. D. Maxwell, T. T. Shaw and Mrs. C. H. Sawyer.

University Activities

The usual active concert season is already in preparation at the University of Maine. The cadet band and glee club organizations among both men and women students will present their customary programs, both locally and on tour. A combined concert by the University Chorus, which is an amalgamation of the two glee clubs and orchestra, is an annual event. No additions have been made this year to the curriculum of the music department, which is beginning its fifth year. Four year courses in the-



LEADING FACTORS IN BANGOR'S MUSICAL SUCCESSES

No. 1—The Bangor Symphony Orchestra. No. 2—City Hall in Which Concerts by Bangor Symphony Orchestra, Bangor Band, Municipal Concerts and Those by Visiting Artists Are Given. No. 3—Frank R. Atwood, President of Bangor Festival Chorus and Social Manager for Many Concerts. No. 4—Members of Schumann Club photographed on the Shores of the Penobscot. No. 5—Adelbert W. Sprague, New Conductor of Bangor Symphony Orchestra—Conductor of Festival Chorus, Bangor Band, and Professor of Music at the University of Maine. No. 6—Harriet E. Howard, New Supervisor of Music in the Bangor Public Schools. No. 7—Mrs. Thomas G. Donovan, Newly Elected President of Schumann Club.

ory and appreciation are now offered as a minor subject. The next stage of development will be the addition of sufficient courses to make music a major subject, while the future outlook includes applied music and a program for the

van, and the future has rarely looked more promising. In the outline of work for the coming season American composers and their works will be given pre-dominance. The club's program is as follows:

Reception Oct. 12 or 14; Oct. 20, American composers, chairman, Lydia Adams; Oct. 26, recital, American music, chairman, Mrs. Pierce; Nov. 3, The Organ, chairman, Mrs. Coffin; Nov. 9, organ recital, chairman, Mrs. Donovan; Nov. 17, American opera, "Cleopatra's Night," by Henry Hadley; Nov. 30, recital, American music, chairman, June Bright; Dec. 8, Italian opera, "La Nave" by Montemezzi, chairman, Dorothy Doe; Dec. 14, recital, chairman, Josephine Wiggin; Jan. 6, French opera, "The Blue Bird," by Wolff, chairman, Helena Tewksbury; Jan. 12, recital, French music; Jan. 20, Italian Opera, "Madame Butterfly," by Puccini, chairman, Helen Donovan; Jan. 26, Folk Song recital in costume, chairman, Mary Hayford; Feb. 3, Russian Opera, Le Coq d'Or," by Rimsky-Korsakoff, chairman, Anna Strickland; Feb. 9, recital, Russian music, chairman, Mary Brown; Feb. 17, The Violinists and Their Cultural Influence, chairman, Mrs. Persons; Feb. 23, recital, chairman, Marion Hooper Simmons; March 3, Maine Composers, Mrs. Clark, Miss Bright and Miss Weston; March 9, recital, American Music, chairman, Mrs. Jacques; March 17, French Opera, "Marouf," by Rabaud, Mary Hayford and Lucille McNamara; March 23 or 30, recital, chairman, Mrs. Bowden; April 6 or 13, Annual Meeting.

The Annual Festival

First, last and always in hearts of all lovers of music in Bangor and vicinity

stands the annual Maine Music Festivals, of which William R. Chapman is conductor, and to which both Mr. and Mrs. Chapman have devoted and given the best years of their lives in keeping this sacred fire continuously burning for the past twenty-four years. The festival this year, with its splendid array of artists, including Rosa Raisa, Giacomo Rimini, Percy Grainger, Ethelynde Smith, Rosalie Miller, Marjory Squires, Joseph Turin, Harold Land, Lawrence Leonard and Justin Lawrie, has already been reviewed in the columns of MUSICAL AMERICA.

The annual concert or concerts given during the winter under the direction of W. R. Chapman is always one of the big musical events and one much looked forward to by all, although nothing is known at present as to what plans Mr. Chapman may have.

Upon the resignation of Mrs. George F. Eaton, supervisor of music in the public schools, Harriet E. Howard, a graduate of the Farmington Normal School and the American Institute of Music at Auburndale, Mass., was chosen to succeed her. Few cities the size of Bangor can offer greater musical advantages.

Upon the resignation and departure from the city of Harry D. O'Neil, solo

BANGOR'S MUSICAL FACTORS

Eastern Maine Music Festivals
Bangor Symphony Orchestra
Bangor Band
Maine University Conservatory
Schumann Club
W. R. Chapman Concerts
Public School Music

preparation of public school teachers and supervisors.

Activities of Schumann Club

Our terrific Maine winters, especially that of last season, with snowdrifts several feet high, and the thermometer ranging anywhere from twenty to forty degrees below zero, are not conducive to continuous club work, and greatly hinder the carrying out of programs. That the Schumann Club was able to weather the hardships successfully was in itself an achievement. The newly elected president of the club is Mrs. Thomas G. Dono-

[Continued on page 126]

BANGOR, ME.

[Continued from page 125]

cornetist in the Bangor Band and organizer and conductor of the High School Band, Leyland Whipple, player of the horn in the orchestra and band, was appointed to succeed him.

Bangor is especially fortunate as being the home of the Eastern Maine Musical Festivals, of which William R. Chapman

is conductor; also in having annually a concert or series of concerts given under his direction. With the local symphony orchestra and band, with its annual series of concerts, under such an able conductor as Adelbert W. Sprague, and with, it is anticipated, an unusual number of local concerts and recitals, the coming season bids fair to be one of the most promising ones on record in recent years.

JUNE LOWELL BRIGHT.

Concert Series and Clubs Bring Good Music to Des Moines, Iowa

George F. Ogden Foremost in Importing Concert Artists—Fortnightly Music Club and Des Moines Women's Club Maintain High Standard for Members and Public

DES MOINES, IOWA, Oct. 16.—Music in Des Moines has never in history promised as much as for this season, and while the added attractions are not important as to quality, nevertheless they will all fit into a well conceived plan of popularizing attendance at concerts. It will be interesting to study the public in this connection and observe whether or not it will grow enthusiastic over concerts at "six for a dollar" when the name of the artist is practically unknown.

There are five distinct channels through which Des Moines may regale herself with music this season. Chief among these is the notable array of attractions to be presented by George F. Ogden, for several years the leading exponent of high class concert giving in this city. Mr. Ogden will inaugurate his season Oct. 22 and 23 with two performances of the Chicago Opera Association. The double bill of "Cavalleria Rusticana" and "Pagliacci" will open this brief season of real grand opera, affording local music lovers an opportunity to hear Rosa Raisa, Titta Ruffo, Marcella Craft, Riccardo Martin, Forrest Lamont, Desiré Defrère and others of a well balanced cast. Gino Marinuzzi will conduct this performance. On the second night "La Traviata" will be given with Frieda Hempel, Alessandro Bonci, Giacomo Rimini and other important singers of the Chicago forces. Pietro Cimini will conduct. Great interest is manifested in this undertaking from many important centers in Iowa.

Mr. Ogden's second attraction will be Mary Garden and her concert assistants, who will be heard on the opening night of the Iowa State Teachers' Convention, Nov. 4. This is Des Moines' largest convention, annually bringing from 6000 to 8000 teachers for a three day session. Miss Garden is the most important attraction ever offered them.

Other events of magnitude on Mr. Ogden's list are the appearance of Mlle. Pavlowa and her company at the Coliseum, Dec. 29, also that of La Scala Orchestra with Toscanini on Feb. 19. In accordance with his established custom of several years, Mr. Ogden will continue his series of "Concerts De Luxe," the artists for which he has announced as follows: Merle Alcock, Dec. 14; the New York Chamber Music Society, Jan. 20; Alma Gluck and Efrem Zimbalist, Feb. 8; Ignaz Friedman, Feb. 22; Giovanni Martinelli and assisting artists in March, and the New York Philharmonic Orchestra, under Josef Stransky, May 12.

Fortnightly Music Club

Second in importance to the Ogden attractions should be mentioned the initial course to be presented by the Fortnightly Music Club, since this is the only other local series devoted exclusively to music. Mrs. Harris Coggeshall, president of the club, assisted by a committee comprising Mrs. F. C. Hubbell, Mrs. Genevieve Wheat-Beal, Mrs. Arthur Neumann, Mrs. George Polk Hippee and Mrs. Sam Schloss, has developed a splendid organization whereby the following artists, new to Des Moines, will be presented in a series of morning musicales in the ballroom of Hotel Fort Des Moines: Mischa Levitski, Nov. 15; John Powell, Feb. 3, and Louis Graveure, March 16. This plan has as its goal the adding of 500 members to the club's associate list. Since

its organization some years ago the club has added thirty-five active members, so that the new plan augurs well for what the club may do for the musical culture of Des Moines in years to come.



WORKERS FOR MUSIC IN DES MOINES, IOWA

No. 1—Mrs. Harris Coggeshall, President of the Fortnightly Music Club. No. 2—Ross Vernon Miller, President of the Central Bureau of Fine Arts. No. 3—Geo. F. Ogden, Des Moines' Leading Manager of High-Class Musical Attractions. Mr. Ogden is a Member of the National Concert Managers' Association. No. 4—Mrs. Fred Weitz, President of the Women's Club.

The concerts at the East High School, inaugurated a few years ago as a purely community proposition, have rightly assumed a high place in the concert annals of the city. But two musical attractions are offered annually on this series, which consists largely of lectures and school talent plays, and for this year they are Anna Case, Nov. 8, and the Zoellner Quartet, Dec. 19.

Des Moines Women's Club

For several years the Des Moines Women's Club have given their members what they termed two "Guest Day" programs, the artists for which have been imported, much of it of questionable value before so important a gathering. This year, however, the new club president, Mrs. Fred W. Weitz, managed to convince her committee of the fact that unless they made an effort to secure really excellent attractions they would be greatly overshadowed by the numerous other important musical offerings in the city, and most important of all, the club members would not be getting what their advanced dues called for. Accordingly, they have engaged the Salzedo Harp Ensemble for their open day, Jan. 3. Artists for the Spring Musicales have not yet been announced. Mrs. Frank Callander is chairman of the music department.

New in the local field this season is what is termed the Drake Community Service, of which D. A. Evans is the head. Four series of concerts will be conducted in various churches of the city with the co-operation of twelve organizations of young people who will assist in spreading the news and in the campaign for sale of tickets. Each of the four communities which will take advantage of a course will be privileged to attend the opening number concert by Alberto Salvi, harpist, at the Coliseum, Oct. 18. Others appearing on these different community programs will

be Lambert Murphy, the Ernest Gamble Concert Company, Olive Kline and a local chorus presenting "The Messiah" at Christmas time under the direction of Dean Holmes Cowper of Drake University.

Music Memory Contest

Plans have been perfected for the Music Memory Contest here this winter in conjunction with the work of the public and high schools. The plan of this contest is well known to readers of MUSICAL AMERICA, and there is no doubt as to the desirability of such an undertaking for each and every community.

The "Central Bureau of Fine Arts," headed by Ross Vernon Miller, with headquarters in the Arts Building, is a new agency whose purpose is to furnish talent for clubs, parties, socials, church and choir concerts, funerals, etc. The bureau has listed a number of local musicians fitted for such work and already is doing considerable business. Its function is practical.

Des Moines is now equipped with a studio building, the Arts Building mentioned above, which is most fortunate in this day of high rentals, when so many musicians have been forced to give up their quarters for the encroaching business projects. In this building are already housed a number of private studios as well as the popular dance studios of Carolyn Putnam Crawford. The downtown branch of the Drake University

TROY TO REVEL IN EXCELLENT MUSIC

Clubs, Conservatories and Concerts Bring Trojans Best Artists

Troy, N. Y., Oct. 16.—Troy's musical season will be one of much activity, according to the plans of organizations and schools devoted to music. The outstanding events will be the concert series given by the Chromatic Club, which is assured of generous patronage by the music-loving public. The first concert will take place Dec. 9, in Music Hall, when the Detroit Symphony, led by Ossip Gabrilowitch, will be heard. Jan. 11, Florence Easton, Metropolitan soprano; Feb. 3, Mischa Levitski, pianist, and May 4, Claudio Muzio, soprano, are other attractions on this course.

The Troy Vocal Society will begin its forty-sixth season with a program of four concerts at which there will be assisting artists, who will probably be Trojans, following the precedent of aiding in the development and appreciation of home talent. The concert dates are Nov. 17, when Vera Curtis, Metropolitan soprano, will assist, Jan. 12, March 10 and April 27. The society comprises sixty male voices conducted by James McLaughlin, Jr., with Townsend Heister as accompanist. The concerts will take place in Music Hall. Last year but two concerts were given. The active and associate membership has largely increased and a more ambitious program is undertaken. The officers are Angus Gillespie, president; vice-president, Fritz Biermeister; secretary, William H. Demers; treasurer, Arthur T. Smith; directors, James McLaughlin, Jr., Roy H. Palmer, John B. Shirley, George W. Franklin, Dr. William N. Campaigne, Edward A. Wilkins and Herbert L. Bryant.

The Music Study Club of Troy begins its fourth year with increased membership and greater enthusiasm. The meetings are held monthly at the Emma Willard Conservatory of Music at which a paper is read and a program given illustrative of the subject for study. During the season, S. Grahame Nobbes will present a paper on English opera. The officers of the club are, President, Teresa Maier; vice-presidents, Mary Perkins and Mrs. J. Lyman Cooper; corresponding secretary, Edna Biermeister; recording secretary, Elizabeth Carey; treasurer, Mrs. J. Don Welch. Several of the programs will be open to the public.

The Y. M. C. A. orchestra, conducted by Clarence Phillip, will continue its work of training students for more advanced ensemble playing and will be heard in many Association activities and the usual spring concert.

The Lawrence Trio, comprising William T. Lawrence, violinist, Mrs. William T. Lawrence, soprano, and Willard D. Lawrence, 'cellist, will be heard frequently at musical entertainments during the season.

The First Presbyterian Church is the first of the Troy churches to inaugurate a Sunday evening musical service, which is planned for the winter, with cantatas or excerpts from standard oratorios as the offering, the first scheduled being "The Holy City."

Troy's music schools, the Emma Willard Conservatory of Music and the Troy Conservatory of Music, reopened their halls with the largest registration in their history, so that at the former temporary outside room was necessary to be provided. There are no faculty changes at the Willard Conservatory and the highly successful work of last year is expected to be excelled this year. S. Grahame Nobbes of the faculty has organized a new class for the study and stage presentation of acts and scenes from Italian, French and English operas at public entertainments. An orchestra class has also been formed.

The Troy Conservatory is arranging a series of five concerts to be given during the year at the Y. M. C. A. auditorium, which is an entirely new departure for the school. The first will be given by Cecil Wright, a New York vocal instructor and member of the faculty, and some of his advanced pupils. The directors will plan the remaining concerts.

In addition to local plans, the close proximity of the city to Albany will enable the music loving residents to attend the series of subscription concerts given in that city by the Franklin Concert Company.

Conservatory of Music will be quartered on the top floor of the Massey Piano House.

Through the Community Circle an effort is being made to insure a few band concerts on the river bank before cold weather. This has been a sadly neglected feature in Des Moines this year. Not a single band concert has been given in the parks, where the masses might enjoy them without gate admission. It would seem that the greatest need for music, locally, is not more concerts by imported talent, but some development of music "in Des Moines for Des Moines." The city is without band concerts, without an orchestra, without a local chorus where the average singer may gain experience, encouragement and inspiration. There is room here for a first class organizer of community interests.

G. F. O.

Fleming Sisters' Trio on Tour of Wisconsin

The four weeks of their Wisconsin concerts are taking the Fleming Sisters' Trio to many good-sized towns. Beginning at Grand Rapids on Oct. 4, they are also playing in Marshfield, Stevens Point, Two Rivers, Marinette, Wittenberg, Kewanee, Plymouth, Watertown, Beaver Dam, Madison, Racine, Edgerton, Janesville, Stoughton, Fort Atkinson, Fennimore, Muscoda, Prairie du Chien, Bloomington and Dodgeville.

HARTFORD, CONN.—Fred W. Tilton, organist at Trinity Church, was the honor guest at the Hartford Club at the dinner given by the church vestry and congregation upon the occasion of his twenty-fifth anniversary as organist at Trinity. He was presented with a gold watch and a substantial sum of money.

Akron's Art Life Focused in Music League

Through Efforts of Mrs. Seiberling and E. G. Killeen, City's Activities Are Now Centralized—League a Civic Organization Fostering Four Series—Tuesday Club Also Continues Endeavors—900 Elect Music Work in the High Schools

AKRON, OHIO, Oct. 16.—Akron has a population of something over 200,000. It is estimated that over 85,000 persons attended the forty-three concerts offered by the Music League of Akron last year. That is the result of one year's effort to centralize the musical interests of the city. It is a tribute to the worth of an ideal, to the generous foresightedness of one woman, Mrs. F. A. Seiberling, now president of the National Federation of Music Clubs, and to the splendid capabilities of one man, Earle G. Killeen, director and manager of the league.

The Music League of Akron, as its name implies, is a civic organization financed as any other civic enterprise would be. Its purpose is twofold: to bring to the city the truest and best that there is in musical art; to discover and encourage native talent that may be welded into the larger musical life of the community.

This year, the second in the life of the league, will see four distinct courses offered to the public. There will be an artists' course, a Sunday "popular" course, a children's course, and a series of "special" concerts. Carolina Lazzari, Renato Zanelli and Grace Wagner, with Frank La Forge accompanying, will usher in the first of the artist series Oct. 29. Galli-Curci will appear Nov. 26; the Cleveland Symphony Orchestra with Nikolai Sokoloff conducting, Jan. 14; Raoul Vidas and Rudolph Ganz, Feb. 17, and the Adolf Bolm Ballet Intime with the Little Symphony and George Barrère, March 15.

Eight concerts are included in the Sunday popular series. They will be given by Margaret Matzenauer, Myrna Sharlow, the Zoellner Quartet, Augusta Cottlow with Isidore Berger, Ossip Gabrilowitsch, Theo. Karle with Vera Poppe,

AKRON'S MUSIC AT A GLANCE

Akron Music League
Four Concert Series
Akron Opera Association
Tuesday Musical Club
Seven Choral Forces

and Lillian Eubank. The giving of "The Messiah" with out-of-town artists and local chorus and orchestra will make the eighth of the series.

Of these artists, Myrna Sharlow, Lillian Eubank, Augusta Cottlow with Isidore Berger, the Zoellner Quartet and Vera Poppe will give the five concerts which make up the children's course. In order that the children may be reached more directly as well as to give an air of added intimacy, these recitals will not be given in the armory, as is usually the case, but will be given progressively, on Friday afternoons and Saturdays, in four of the public schools.

Thirty-three concerts are scheduled for the "special" series, which includes the appearance of Sousa's Band Oct. 8 and Anna Pavlowa and her ballet, Nov. 24. Eighteen of the "special" concerts will be free and will include all of the appearances of the Akron Orchestra as well as recitals by local choral organizations. These will be given largely on the Sundays intervening between the numbers on the regular Sunday popular series, "Every Sunday at Three," being the slogan of the Music League.

Form Opera Association

Late last spring, under the auspices of the league, the Akron Opera Association was organized and gave as its initial offering, "Il Trovatore," with Frank Fuller directing the chorus and Francesco De Leone directing the orchestra, the whole under the leadership of E. G. Killeen. The success of the venture led to a move to produce a series of operas throughout the coming year. That idea has been abandoned, however, in favor of a short opera season in the spring at



Photo by Bachrach

LEADING FIGURES IN AKRON'S MUSICAL PROGRESS

Sitting: Mrs. Frank A. Seiberling, President, National Federation of Music Clubs and Mrs. D. S. Bowman, President, Tuesday Musical Club. Standing: Mrs. Ferdinand Schumacher, E. G. Killeen, Manager, Akron Music League and Mrs. George Stadelman.

which time "The Mikado," "Mignon" and "Aida" will be given, thus allowing local singers to appear in comic, lyric and dramatic rôles.

Seven different choruses are being fostered by the league. They are the Tuesday Musical Club Chorus which will sing the choral masterpieces, the Akron Opera Association which will stage "The Mikado," "Mignon," and "Aida," the Akron Women's Chorus and the Akron Male Chorus, both devoted to melodious part songs; the Akron Welsh Chorus, for Welsh singers; the North Hill Chorus for mixed voices, and the Akron Colored Chorus which will sing spirituals and part songs by colored composers. These various choruses will be heard on the Music League programs throughout the season.

Of value in all these undertakings is the fact that Akron has its own orchestra which not only will assist but will also give a number of orchestral programs as it did last year, gaining immense popularity. The organization, which is made up of fifty members under the direction of Mr. Killeen, has not been ambitious enough to style itself a "symphony" nor have any of the more imposing orchestral works been attempted but it has already gained a high measure of artistic excellence.

The league is also planning a May music festival, the extent of which has not yet been determined.

Tuesday Club Offerings

Running tandem with the league offerings but by no means in competition with them is the series of afternoon concerts offered by the Tuesday Musical Club, under the direction of its president, Mrs. D. S. Bowman, which this year will be the most ambitious ever attempted by that organization. At the time of the formation of the league the Tuesday Club surrendered many of its prerogatives to the larger enterprise but since historically, socially and artistically, it fills its own peculiar niche in the life of the city, its identity is practically unchanged.

The Tuesday Club concerts this year will be given in the beautiful Goodyear Auditorium, which has a seating capacity of practically 1500. Lada will open the series Nov. 16 with a program of interpretive dances and will be followed Dec. 7 by the Princess Watahwaso in a costume recital of Indian songs and recitals. Maggie Teyte will appear Jan. 18, Mme. Melville-Liszniewska assisted by Gregory Zwinitzky, local violinist, Feb. 8; Charlotte Peege assisted by Minnie Marks, March 8, and John Barnes Wells, April 5.

In lieu of the lecture-recitals by out-of-town artists in times past which had been

a part of the policy of the club a series of "opera afternoons" will be given by local members. The first of these will be on Nov. 30 at "Stan Hywet Hall," the home of Mr. and Mrs. F. A. Seiberling, when Mrs. J. Edward Good gives a reading of

ARTISTS CONCERT COURSE FOR WINTER PARK, FLA.

Rollins College Conservatory Also Offers Diverse Musical Advantages



Susan Dyer, Leading Figure in Musical Activities at Winter Park, Fla.

WINTER PARK, FLA., Oct. 16.—Winter Park and Orlando, Florida, two communities which have always been musically active and co-operative during the winter season, promise to be unusually so for this coming year. The Orlando activities are to be described elsewhere,

"Madame Butterfly." Subsequent programs will be given by Mrs. Charles Hoover, Grace Henry, Mrs. Virginia Choate Pinner and Mrs. Katherine Bruot.

High School Music Classes

That music is taking firm root in that richest of soil, the hearts of the young people, is shown in the fact that out of the 1000 girls and boys entering the high schools this year, more than 900 have elected to join the glee clubs, orchestras and courses in music appreciation. Older pupils who have already exhausted the prescribed curriculum are willing to take advanced work without credit. Last year in the sixth, seventh and eighth grades of the common schools, 560 pupils elected to study violin while 100 took up wind instruments. There are now four high school supervisors of music, four teachers of instrumental music in the grades and six grade school supervisors among whom is Nellie Glover acting also as general supervisor for the schools of the entire city.

A course in music history and appreciation has also been instituted at Akron University under the direction of Francesco De Leone.

The Fletcher-Copp system which is undergoing a two years experiment in three of the public schools is also meeting with marked success. Just what adaptations will have to be made should the system be generally accepted is uncertain but that courses in piano will eventually be made a part of the regular school music curriculum is assured.

Akron, because it is so largely an industrial center, is not yet a city of music appreciation de luxe. But it is building a broad and firm foundation in the hearts of earnest, wholesome men and women upon which the superstructures of the future may rest secure.

JOSEPHINE VAN DE GRIFT.

RUTLAND, VT.—The Rutland Music Teachers' Association opened its season Oct. 2. "The Merry Wives of Windsor" was taken up with a talk on the opera by Mrs. M. L. Beardsley. At the November meeting the subject, "Dance Forms," will be considered and a paper will be read by Mrs. D. B. Locke. The December meeting will study Wagner's "Ring."

so your correspondent will limit the present account to the musical program for Winter Park alone.

Rollins College, with its very progressive and active Conservatory of Music, is the source of the musical supply of the town and neighborhood, and draws on its public from many communities in its vicinity. The Director of the Conservatory, Susan Dyer, is manager for all the local musical events. She is a Bachelor of Music of Yale University, winner of the Steinert Prize for Orchestral Composition in 1914, and an enthusiast for Community Music in all its phases. She holds at present the double office of President of the Florida Federation of Musical Clubs, and Chairman of the Music Department of the Florida Federation of Women's Clubs, through which the college exerts a wide influence.

Rollins College has recently followed the example of progressive institutions elsewhere, and inaugurated a system of music credits allowing thirty points towards the AB degree, of which ten points may be for practical music. The conservatory courses include several which are unusual at the present time, such as a course in Community Music and one in Home Music, the latter designed to meet the need of the pupil of small talent, who, nevertheless, desires to make music a vital part of his or her home life.

Concert activities of the coming season will include the Zoellner Quartet, recitals by Mrs. Edward MacDowell, Lotta Greenup, violinist; Marion Rous, pianist; Jean Knowlton, soprano, and others.

S. H. D.

UNIVERSITY OF MINNESOTA CONCERT COURSE 1920-1921

November 4.....Fritz Kreisler
December 1.....Flonzaley Quartet
January 19.....Benno Moiseiwitsch
February 21.....Maggie Teyte and Emilio de Gogorza
March 24.....Pablo Casals and Harold Bauer

Verna G. Scott, Manager
Department of Music

Three Concert Courses Bring Best Artists to Grand Rapids

St. Cecilia Society, the Mary Free Bed Guild, and Morissey and White to Present Famous Stars in Concert



A Group of Trustees of Mary Free Bed Guild. Inset: Harold Tower, Conductor

GRANDRAPIDS, MICH., Oct. 16.—The musical calendar for this season is replete with interesting programs. The St. Cecilia Society announces the follow-

ing artists: Harold Bauer, pianist; Lenora Sparks, soprano; and a program of chamber music to be announced later. There will be four members' recitals, in

Greenville, S. C., to Hear Local and Visiting Artists



MUSICAL LEADERS OF GREENVILLE, S. C.

Left to Right: Dr. R. H. Peters, Organist First M. E. Church, Manager Textile Hall Association Concerts, and Conductor Chamber of Commerce Glee Club. Prof. G. A. Buist, Manager, Greenville Lyceum and Artists' Association. B. T. Whitmire, Theatrical and Concert Manager. John W. Arrington, President Chamber of Commerce and Textile Capitalist. The Inset Shows J. Oscar Miller, MUSICAL AMERICA's Correspondent for Greenville, S. C.

GREENVILLE, S. C., Oct. 16.—Last season we had more than a dozen concerts, made up of first class attractions, the management reaping financial and artistic success. This season we are looking forward to another dozen or more concerts; although not so expensive, the list has been carefully selected.

Textile Hall Association concerts, R. H. Peters, manager, have booked the Ruth St. Denis classic dancers with Ellis Rhodes, tenor, and Everett Olive, pianist, for Nov. 22. Christine Langenhahn, soprano, and William Robyn, tenor, Jan. 6. Sophie Braslau, contralto, and Efreim Zimbalist, violinist, Jan. 18. Helen Stanley, soprano, and Arthur Hackett, tenor, Feb. 21. Ottilie Schilling, soprano; Merle Alcock, contralto; Lambert Murphy, tenor; John Quine, bass, March 7.

Greenville Lyceum and Artist Association, B. T. Buist, manager, has booked Florence Macbeth, soprano, for Nov. 5; New York Chamber Music Society, April 15; Tollefson Trio, June 19.

B. T. Whitmire, local theatrical and concert manager, has booked Frieda

Hempel. He also has other artists under consideration.

In addition to the above, a number of free concerts are given by members of the Greenville Woman's College Conservatory faculty: George H. Schaefer, director and pianist; Martha Galt, Nini Entzminger, Martha Dickensen, pianists; J. Oscar Miller, baritone and head of voice department; Letitia Withrow, soprano; Lennie Lusby, violinist and head of violin department. The College Choral Club of seventy-five girls, under the leadership of J. Oscar Miller, is to give two operettas.

A new organization is the Chamber of Commerce Glee Club, Dr. R. H. Peters, director.

The Music Study Club, Mrs. G. W. Ebaugh, president, has a most interesting program planned for the year.

Furman University Glee Club, of male voices, and Greenville Women's College Glee Clubs will begin rehearsals at an early date. These clubs tour the state each season and are very popular. Their programs are made up of good standard music. J. O. M.

each instance a vocalist and pianists appearing. American music and composers will be emphasized in the programs for the year, a number of special days being planned by the program committee.

The Mary Free Bed Guild course will as usual bring world famous artists, among whom are Charles Hackett, tenor, and Raoul Vidas, violinist; an ensemble concert by Renato Zanelli, baritone, and Carolina Lazzari, contralto; and Grace Wagner, soprano, with Frank La Forge, accompanist and pianist; Mary Garden, soprano, who will appear with a 'cellist and pianist to be announced later.

Under the management of William Morissey and Morris White the following artists will be presented: Geraldine Farrar, Alma Gluck, and Fritz Kreisler, through the De Voe agency of Detroit, Mich.

Harold Tower, organist and choir-master at St. Mark's Pro-Cathedral, Grand Rapids, Mich., will continue his work at St. Mark's with the usual number of organ recitals and musical services. This year marks his fifth as conductor of the St. Cecilia Women's Chorus, and his sixth as accompanist and opera director of the Schubert Male Chorus. E. H.

Lafayette, Ind., Plans to Have Its First Festival Next May

LAFAYETTE, IND., Oct. 16.—Arrangements are being made for a Lafayette Music Festival to be given during the week of May 22, under the management of Lena Baer, directress of the Lafayette Conservatory of Music and manager of musical attractions. The New York Philharmonic has been engaged for this occasion, and several noted artists will appear. Chorus contests will be a feature of the festival.

Albert Borroff, Chicago baritone, has

Band continues to be the summer musical feature in the community. The band is composed of citizen musicians, and has produced excellent results during the present season. Its principal work has been the concert season at Columbia Park. Paul Tinch Smith is director of the band.

During the past season the Purdue Glee Club has been unusually successful. The club this year is planning to be heard in a "grand opera farce" in which the striking feature will be the



PROMINENT IN LAFAYETTE'S MUSICAL LIFE

On Left: Paul Tinch Smith, Conductor of the Band and Director of the Purdue Glee Club. Center: Lena Baer, Directress of the Lafayette Conservatory of Music, and Musical Manager. On Right: Bernard Sobel, Music Critic, Lafayette, Ind.

been appointed head of the vocal department of the Lafayette Conservatory of Music. Mr. Borroff will devote two days each week to teaching in Lafayette, and will have two assistant teachers associated with him.

Bernard Sobel, member of the English department of Purdue University, musical critic for the Lafayette Journal and also contributor to the theater magazines, has been spending the summer in New York.

The most prominent organization in Lafayette is the Purdue University Military Band under the leadership of P. S. Emerick. The membership has been increased this year and several new instruments have been purchased.

The Lafayette Federation Concert

boilermakers taking feminine parts, singing falsetto. From all indications the coming year will be unprecedented in the history of the club.

The Harlequin Club, dramatic organization of Purdue University, will stage a musical comedy again this year, the first since 1917. P. S. Emerick is making arrangements to revive the Harlequin Orchestra, which occupies a very important place in the organization.

For the benefit of its students Purdue University maintains a course of concerts which are given in the Eliza Fowler Hall upon the campus and to which a very nominal admission fee is charged. This course is in charge of a committee headed by Dr. Thomas F. Moran.

LENA BAER.

CITY FORCES FOSTER MUSIC IN EASTON, PA.

Woman's Club to Enlarge Its Activity — Work at Lafayette College

EASTON, PA., Oct. 16.—Musical activities will undoubtedly be at their highest point during the season about to start. Easton has been noted for its almost hypercritical view of things artistic, and very frequently the less pretentious and modest artists give us the greatest artistic enjoyment.

The work of the music departments of the schools and clubs has been largely instrumental in arousing this appreciation, and particularly the morning musicales that the music committee of the Woman's Club give each fortnight during the season. A chorus of thirty voices, trained by Mrs. George C. Macan, Jr., gives fine programs, preceded usually by an explanatory talk. The program for the coming season has been partly planned, and there will be one afternoon of Shakespeare songs, one devoted to American composers, one to modern Dutch compositions, one to musical settings of famous poems, and one to the cantata, "The Sleeping Beauty," by Frances McCollam, the Philadelphia composer.

Lafayette College has engaged an official organist from the faculty, Thomas Yenger, who is also organist of the College Hill Presbyterian Church. The weekly lectures will be interspersed this season with piano recitals to be given by Earle D. Laros, the pianist of this city, who gave a recital last season for the students as an innovation, and which proved so successful that they have been added to the regular course.

The programs this season will be along chronological lines, and Mr. Laros will trace the development of piano music. Mr. Laros has held his post as organist and choir-master at Trinity Episcopal Church for ten years, and as a fitting close to his years of service a festival will be held in November, when his large choir will give Haydn's "Creation" and Rossini's "Stabat Mater," as well as MacDowell's "Hymn of the Pilgrims."

The music committee of the Woman's Club will bring the New York Chamber Music Society for a concert during November, and have other plans not yet complete. BEL CANTO.

INDIANAPOLIS, IND.—The President's day of the Ladies' Matinee Musicale was observed on Wednesday afternoon, Oct. 6 at the John Herron Art Institute, this being the beginning of the forty-fourth season. Mrs. Charles A. Pfafflin, the president, greeted the members and their guests, after which a song program was given by Mrs. Estelle Krippner-Shealor, soprano, of Cincinnati, with Mrs. S. K. Ruick at the piano.

Need of Adequate Concert Halls Felt In Development of Music in Cities of Florida

Nevertheless, Jacksonville, Miami, Tampa and Other Towns Will Hear Much Good Music This Season—Leading Artists to Appear Under Philpitt Direction—Ladies' Friday Musicales to Open Jacksonville Concert Season—Events Under Benedict-Meyer Management

JACKSONVILLE, FLA., Oct. 16.—At the time of writing it appears that there are to take place in town and State this season a sufficient number of artistic events to make fairly certain of a decided and lasting impression. Cultural growth, as manifested in the efforts of our local managers, will essay this year to keep step with the wonderful material development of this section of Uncle Sam's domains.

Not that Florida has had no high class concerts in former years. On the contrary, a number of the world's tonal giants have visited the land of oranges and alligators, and our people have had repeated opportunity to assert their readiness and willingness to appreciate good music. However, these events have been too sporadic, too isolated from each other, too haphazard, as it were. This year's bookings, and here is the important point, have been well planned and are nicely balanced. There is opportunity for critical comparison between performers in the same line of artistic endeavor, while there is, at the same time, much pleasing variety.

The most elaborate course of the coming year has been arranged by S. Ernest Philpitt of Miami. All of Mr. Philpitt's artists, excepting Miss Fitzu, who will sing in Miami only, will be heard in Miami on Mondays, and then, again under his personal management, on the following Thursdays in Tampa.

The attractions will be played in this order: Mme. Ernestine Schumann Heink, contralto; the Letz Quartet; Emma Roberts in joint recital with Jean Gerardy, cellist; Arthur Rubinstein, pianist; Albert Spalding, violinist; Mana-Zucca, composer-pianist; William Robyn, tenor; Christine Langenhan, soprano; Anna Fitzu, dramatic soprano; Rudolph Boecho, violinist, and Paul Althouse, tenor.

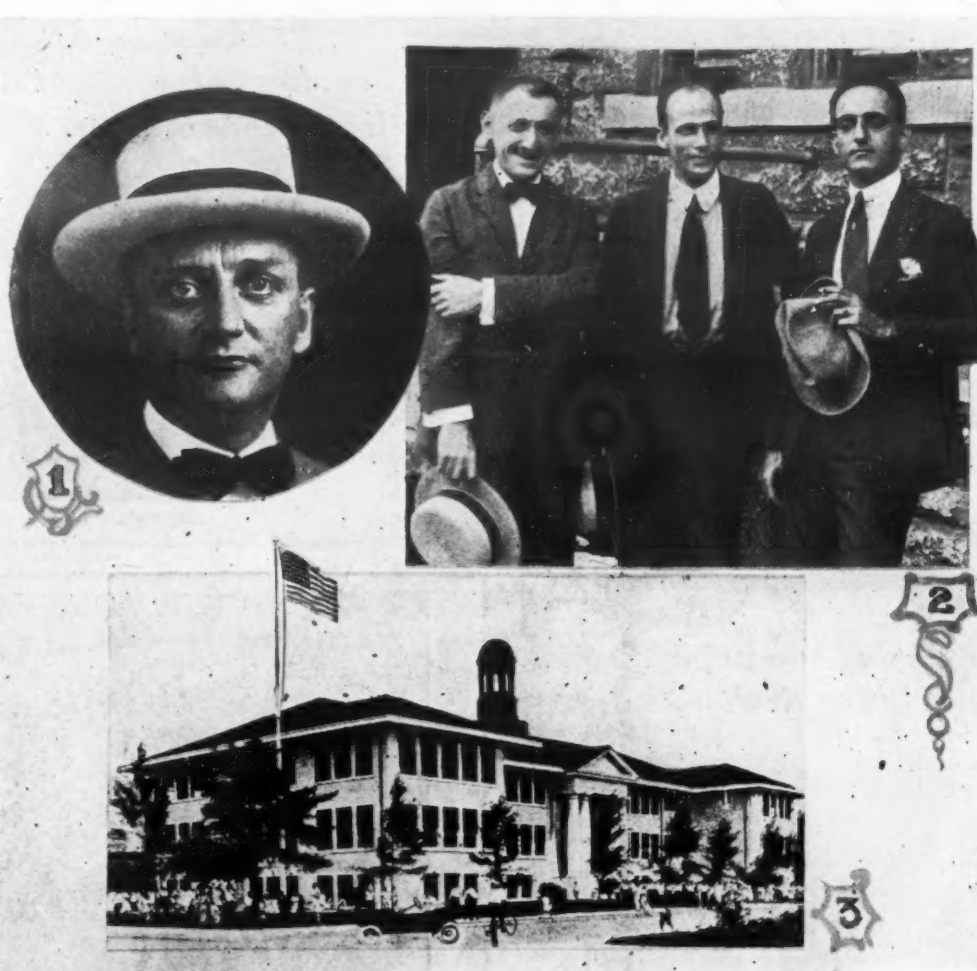
The scene of the Miami Philpitt concerts will be the Miami Central School, which harbors a commodious auditorium. Members of the Miami winter colony are taking an active interest in all civic and semi-civic movements, and a public-spirited enterprise, like that of Mr. Philpitt, may rely on liberal support.

Jacksonville Concert Dates

In Jacksonville we find also a greatly increased activity in the booking game, probably occasioned by the wonderful success of last year's concerts under the management of Mrs. I. A. Zacharias. No announcements have come so far from Mrs. Zacharias as to future managerial efforts. Music lovers, however, feel confident that upon her return from Canada this capable young woman will provide a delightful surprise in the musical stars she will introduce in Jacksonville.

In the meantime, the local season will be opened on Nov. 22 at the Duval Theater by the Ruth St. Dennis Concert Dancers, accompanied by Ellis Rhodes, tenor, and Everett Olive, pianist. This organization is being brought here by the Ladies' Friday Musicales, the oldest and most important music club in Florida. Its next year's deliberations will be presided over by Mrs. James Y. Wilson, president, and Mrs. William Justice Lee, secretary. Mrs. Charles Davies has succeeded herself as chairman of the energetic concert committee. Other artists engaged by the Musicales so far include, for Jan. 31, Lucy Gates, coloratura soprano; for March 9, Rosa Ponselle, dramatic soprano, and for April, Marion Rous, pianist.

Leo K. Benedict, a newcomer in the



No. 1—S. Ernest Philpitt, Concert Manager of Miami, Fla. No. 2—A Trio of Jacksonville Musicians Emerging From a Conference. Left to Right—William Meyer and Leo K. Benedict, Managers of Subscription Concerts, and Lyman P. Prior, Well Known Lecturer. No. 3—Miami Central School with Large Auditorium, Where Philpitt Concerts Are to Be Held.

managerial field, although well known here as a violinist of discriminative taste, is offering, in partnership with the local representative of MUSICAL AMERICA, a well arranged series of three stellar events under the caption of Subscription Concerts by Celebrated Artists. Subscription lists were opened a few weeks ago, and the lively interest shown by the general public has been highly gratifying. This course will bring, on Dec. 28, to the Duval Theater, Sophie Braslau, contralto; on Jan. 20, to the Duval County Armory, Percy Grainger, pianist, and on Feb. 8, to the Opera House, Albert Spalding, violinist. None of these artists has appeared in this city before.

Series by Teachers' Association

The Jacksonville Music Teachers' Association, Mrs. Charles Davies, president, and Margaret A. Haas, secretary, has decided again to give concerts. Negotiations for several artists are now being carried on. Mme. Beebe and her New York Chamber Music Society have been booked definitely for Dec. 9 at the Duval Theater.

The lecture recitals on modern opera, given here last spring by Lyman P. Prior and William Meyer, while financially an eloquent failure, gave so much enjoyment to a limited number of earnest students and others that, upon the urgent request of the latter, Messrs. Meyer and Prior have agreed to continue the series.

Mrs. John W. Doe has recently transferred her musical activities from Jacksonville to West Palm Beach, Fla. Rumor has it that Mrs. Doe has accepted the Florida rights for the Loudon Charlton artists.

No account of musical activities in Florida would be complete without reference to the splendid work in the concert field by some of our leading colleges and conservatories, which are becoming better known, not only in the State, but throughout the South. The State College for Women at Tallahassee, Stetson University, Columbia University and other establishments of higher learning are giving annual courses of concerts. Rollins College Conservatory of Music at Winter Park will present, under the direction of Susan Dyer, Hetta Greenup, violinist; Marion Rous, pianist; the New York Chamber Music Society; Arthur Ranuou, baritone; the Zoellner Quartet, and Harold Randolph, pianist.

Lack of Adequate Halls

Florida is the winter playground of many artists, and among these, naturally, are to be found many professional musicians. Often these artists, after returning for a few seasons to the same resort,

begin to take a residential interest in their surroundings. And when it comes then to raising funds for some public affair or perhaps for merely entertaining the members of the local club, or, maybe, distinguished visitors, these winter guests are often ready to place their services at the disposal of sweet charity, generously giving of the treasures which may have brought delight, perhaps only a week previously, to the audiences of Aeolian or Carnegie Hall. St. Augustine's St. Cecilia Club makes a specialty of these "guest" concerts.

The progressive men and women of Florida, who love good music, would be only too glad to pay for what they receive, if there were not the eternal trouble about an adequate hall. "Give us a good sized auditorium and we can handle satisfactorily one of your great artists every month!" This cry is heard throughout the State more than once, even from the smaller communities. The largest hall in Florida is the Jacksonville Armory, seating approximately 3000 persons. Percy Grainger and other artists are to appear next winter at this auditorium, which is said to possess excellent acoustic properties.

In drawing this favorable picture of increased concert activities in the most southeastern corner of our vast land, there is no intention to create a false impression. Brass bands and minstrel shows are still much more popular than either piano recitals or oratorios. Stress, however, may be laid upon the fact that the visit of a famous artist is usually reckoned an event of both musical and social importance, and increasingly so.

WILLIAM MEYER.

UNIVERSITY OF KANSAS GIVES CONCERT SERIES

Institution Brings Prominent Artists to Lawrence, Kan.—Students Active in Music

LAWRENCE, KAN., Oct. 16.—Eight concerts, all by artists or musical organizations of prominence, have been arranged by the Fine Arts Department of the University of Kansas for the fall season. This is one of the most pretentious musical programs ever attempted at the university, and will bring before the thousands of students the best the music world has to offer.

The concert season was opened Oct. 12, with a recital by Margaret Matzenauer, contralto. Seven other concerts, to be given during the year, are as follows: Sascha Jacobinoff, violinist, and O'ga Steeb, pianist, Nov. 9; Myrna Sharlow, soprano, Dec. 14; Ignaz Friedman, pian-

ist, Feb. 1; Emilio de Gogorza, baritone, March. 10; Flonzaley String Quartet, March 31. Two Symphony Orchestra concerts in May.

At the end of the first seven days tickets were on sale more than half of the seating capacity of Robinson Gymnasium, where the concerts are held, had been sold out. It is expected that the sale of season tickets will cover the entire seating capacity of the hall and that no room will be left for which individual concert tickets can be sold.

The concert series is only one of the musical enterprises of the university this year. In addition there will be the college glee club and chorus and concerts by members of the fine arts faculty and student body. Chief interest, however, centers in the concert series. The entire musical life of the town is centered in the fine arts department of the university which has done such notable work in popularizing better music here. Dean Harold Butler is in charge. R. Y.

NO DEARTH OF MUSIC IN BINGHAMTON THIS YEAR

Besides Fine Series Planned by Congdon, Local Societies Arrange for Extensive Musical Events

BINGHAMTON, N. Y., Oct. 15.—In view of the prospective appearances here of the best musical artists in the country, and of public performances by organized choruses, the approaching season promises to be unusually lively.

Under the local management of P. Joseph Congdon, the Createore Grand Opera Company will give two performances at the Stone Opera House in October. A little later Galli-Curci will appear here, singing in Kalurah Temple. In November Anna Pavlowa, with her ballet and a Symphony Orchestra from London, will give a performance here. Alma Gluck is dated for an appearance here in January. The Detroit Symphony Orchestra with Gabrilowitsch as conductor and soloist will come later, and Lambert Murphy and company are booked for April. Fritz Kreisler and Frances Alda have also been engaged for appearances here this season by Mr. Congdon.

The Zonta Club, an organization of business and professional women, will bring Alberto Salvi here Nov. 17, when he will play in Kalurah Temple. This harpist gave a recital in the Binghamton Central High School last December, under the local sponsorship of Mr. Congdon. At that time, though he was virtually unknown, he made a most favorable impression upon his audience. For this reason Binghamton's musical element has watched with intense interest his phenomenal rise to fame.

The Binghamton Festival Chorus of about 100 singers from the various choirs of the city is planning to put on a concert in the early fall, and is also considering a proposal to sing an opera later in the year under the leadership of Cecil D. Mastin.

The Eastern Star Chorus, having about sixty voices, of which Mrs. W. B. Thomas is conductor, will begin rehearsals very soon for a series of public performances.

Plans to bring some stellar musicians here, and to conduct an interesting series of study meetings are being made by the music department of the Monday Afternoon Club. Mrs. Jean B. Hein, the president of this club of more than 500 women, and Mrs. George W. Johnson, the chairman of the music department, are at present engaged in making up the program, which is expected to be announced very soon. J. A. M.

SPRINGFIELD'S CLUB MUSIC

Tuesday Musicales to Offer Visiting Attractions This Season

SPRINGFIELD, MASS., Oct. 8.—The Tuesday Morning Music Club of Springfield, Mass., founded in 1902 and organized in 1904, now has thirty-four active, seventeen affiliate and 300 associate members. The business meetings and musical programs are held every alternate Tuesday morning at the women's clubhouse.

This year, besides the local talent, on Oct. 19 there will be a recital of old songs and lute music by Thomas Wilfred, the lute player. On Feb. 8, there will be a program by Pelton Jones, harpsichordist. There will be an evening concert by the Boston Symphony Ensemble with Charlotte Williams Hills, soprano, at Central High School Hall on Jan. 11.

The first meeting of the season was held Tuesday, Oct. 5. L. E. H.



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(Olin Downes in the Boston Post.)

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OLIN DOWNES in the Boston Post: "It would be hard to praise his playing too highly: the consummate technic; the variety and beauty of his tonal coloring; his phrasing; his broad and profound musicianship. With all this Mr. Bedetti is not so serious an artist that he is unable to entertain and charm."

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CAROLINE CURTISS'

appearance as soloist with the New York Symphony Orchestra at Chautauqua, N. Y., Aug. 9th, was a decided triumph for this young and talented American artist.

(Chautauquan Daily, Aug. 10, 1920)

When Miss Caroline Curtiss, soprano soloist with the New York Symphony Orchestra, appeared on the platform, she was greeted by hearty applause. Her singing of the aria, "Adieu Forets," from Tchaikovsky's "Jeanne d'Arc," disclosed a voice with the sweet freshness of youth and of brilliant timbre. She sang the last farewell of the "Maid of France" with feeling and expression. Her high notes rang out with beautiful sweetness. Miss Curtiss used her voice judiciously, showed fine artistry and received a prolonged ovation at the close of her aria, which evidenced the approval of her audience.

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Worcester's Sixty-Third Festival to Add Climax to Banner Musical Season

President Bassett and Colleagues Begin Work on Programs of Annual Event—Kleinert and Ellis Courses to be Unprecedented in Their Offerings—Swedish Singers Plan to Honor Jenny Lind—Club Music to be in Full Swing—Abundance of Church and School Music

WORCESTER, MASS., Oct. 18.—"The King is dead—long live the King!" The Sixty-second Worcester Music Festival is barely over, yet plans already are, or soon will be, under way, for the Festival next fall; so it is only proper to include it under Worcester's anticipated musical events and resources. President Arthur J. Bassett of the Worcester County Musical Association and his colleagues on the governing board will have their hands full for the next few months arranging concert programs and securing artists for the Festival of 1921—all of a quality to make the sixty-third great musical event of the city at least as great a success as the Festival which has just passed into history.

The enjoyment which the Festival concerts brought may be experienced again and again this winter by Worcester lovers of music, for the forecast of musical events has never been more promising. Under the management of Albert Steinert and of Charles Ellis, two courses of concerts are provided that secure for Worcester the best of artists who may be heard at unbelievably small cost to the music lover.

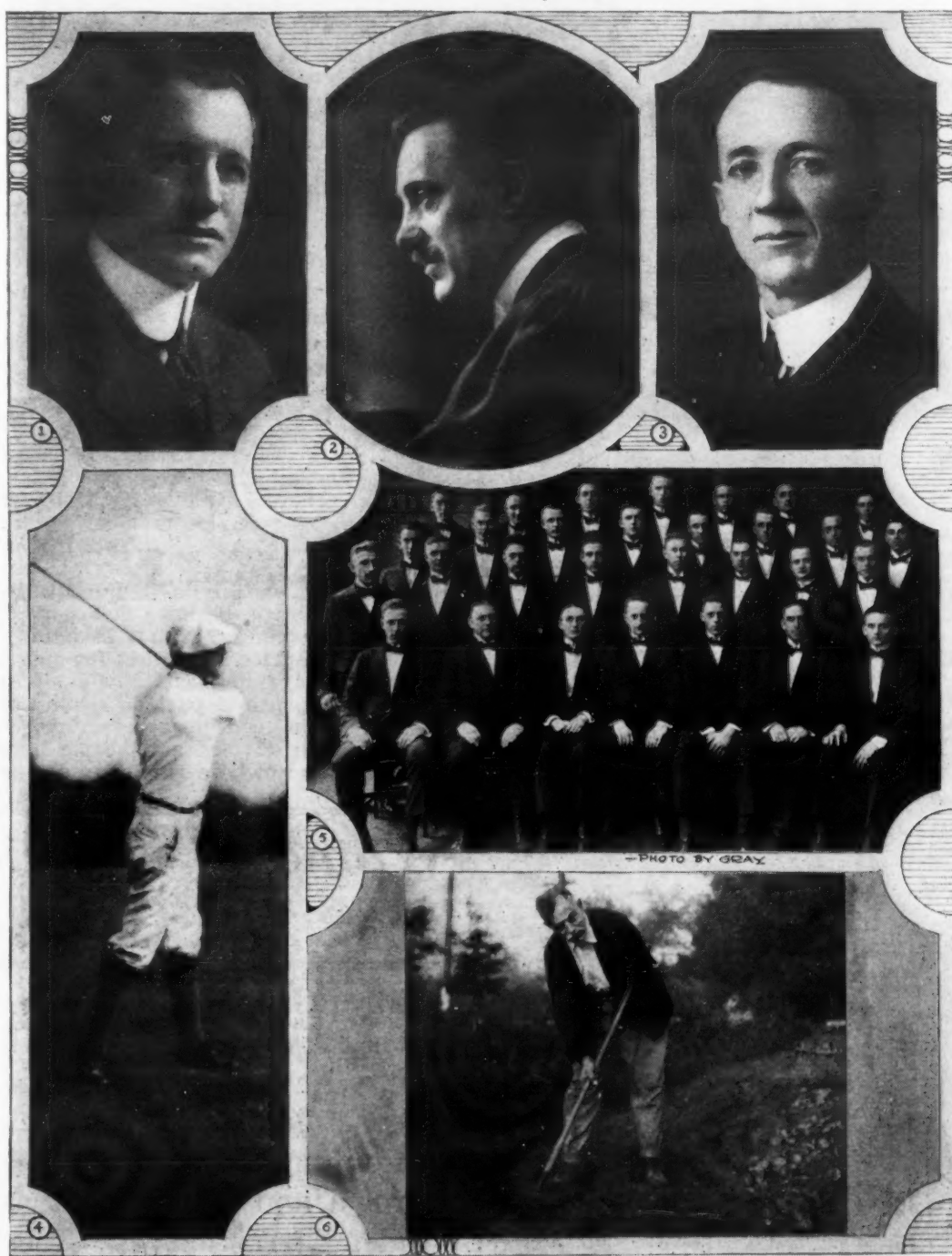
Two Series Arranged

All these concerts will be held in Mechanics' Hall, which so far continues to be the only auditorium of any size in the city. The Steinert series opens Nov. 4, when the New York Philharmonic Orchestra, Josef Stransky, director, will appear here with Mme. Yolanda Mero, noted pianist, an assisting artist. The second concert, Nov. 23, is anticipated with more than ordinary interest, for it will be the debut in Worcester of Louise Homer, soprano, who will make her appearance in a joint program with her mother, Mme. Louise Homer, one of the best beloved contralto singers who has ever been welcomed here. Mary Garden, famous soprano, is announced for the third Steinert concert, and will sing in Mechanics' Hall the evening of Dec. 27, the Monday after Christmas. Anna Case, American soprano, and Jacques Thibaud, French violinist, are slated to give a joint program the evening of Jan. 4, while Toscha Seidel, the young Russian violinist, and Ignaz Friedman, Polish pianist-composer, both will make their initial bow to a Worcester audience the evening of March 1. It is evident that this course as announced has made a big appeal to lovers and followers of music, for Stanley C. Brennan, who is Mr. Steinert's Worcester representative and manager, reports the largest advance sale of season tickets in his experience.

The Ellis course presents only four concerts this winter, and its season is a brief one. One new artist will be introduced here in the series, Mario Laurenti, who will appear with Frieda Hempel in the opening concert, Nov. 9. The second program, Nov. 30, will bring Sergei Rachmaninoff, who already has made two sensational appearances in Mechanics' Hall. Fritz Kreisler, than whom no violinist is better loved here, will give the third program in the series, Dec. 14, and the evening of Jan. 18 the Boston Symphony Orchestra, with Pierre Monteux, conductor, will make its only appearance of the season.

Honor Jenny Lind

A big Jenny Lind Celebration is among the earliest of musical events this fall to claim the attention of Worcester people. The affair will be in observation of the one hundredth anniversary of the birth of the great Swedish singer, and will take place Oct. 21. While the actual date



WORCESTER'S MUSICAL LUMINARIES

No. 1—Dr. J. Adelard Harpin, Director of La Société Philharmonique. No. 2—J. Vernon Butler, Director of Worcester Oratorio Society. No. 3—A. J. Dann, New "Full Course Music" Instructor in High School. No. 4—Stanley C. Brennan, Albert M. Steinert's Representative. No. 5—American Legion Glee Club. J. Edward Bouvier, Director and Organizer. No. 6—Charles I. Rice, Supervisor of Music in Worcester Public Schools.

of the anniversary is Oct. 6, the celebration was postponed because the Worcester Music Festival was then in progress. Songs that Jenny Lind sang when she visited Worcester will all be included on the program. These have been rehearsed under direction of J. Fritz Hartz, musical director of the Swedish Lutheran Church on Belmont Street. On

already busy on extensive plans for a tremendous Labor Day celebration to be held in the fall of 1921. The Thule Singing Society, Ernest A. Francke, leader, as well as other Swedish musical societies, will take their part in this celebration. In the meantime they are doing their share in the community, frequently giving their services in causes sponsored by philanthropy. Mr. Francke for the Thule singers is making tentative plans for a concert to be held early in the new year.

A new organization in Worcester, and in fact one of the first of its kind in the country, is the American Legion Glee Club, J. Edward Bouvier, director and organizer. The Glee Club already has made several successful appearances and it promises to be active this winter, both in and outside Worcester. Several urgent invitations from American Legion posts in other cities and towns have been received by the management and it is expected that at least some of these will be accepted. Not only can the club offer singing of a kind that is thoroughly acceptable, but it has a personnel that is gifted in many ways.

La Société Philharmonique, which was reorganized so successfully last fall after an interval of silence compelled by war conditions, began rehearsals last week for a concert to be held March 6 in Mechanics' Hall. The work to be studied under direction of Dr. J. Adelard Harpin is "La Vierge," Massenet. The chorus, which has been increased from 350 to 500 members, will meet weekly in Moose Hall. The night of the concert it will be assisted by a children's chorus of 150 voices, and by a number of soloists to be secured for the occasion. French-speaking young men and women in Worcester have decided that this is an exceptional opportunity to study their native tongue, and those who possess a voice that qualifies them for admittance into the organization are vying to enter. H. Oscar Rocheleau is president of the

society, and assistant director to Dr. Harpin is Alfred Gamache.

Church Music Schedule

Dr. Harpin, who resigned last spring from Plymouth Congregational Church, where he had been musical director for fifteen years, was shortly afterward prevailed upon to resume his office there, and will continue to direct the musical activities of the church this winter. He has arranged a series of monthly special programs to be given by the church chorus of fifty members, assisted by a junior choir of forty and by soloists in addition to the members of the church quartet. The works selected for presentation, beginning in November, are "Pilgrims of 1620," Hosmer; "The Land of Our Hearts," Chadwick; "Christmas Oratorio," Saint-Saëns; "Israel," Gaul. William Gray Harris, organist of the church, assists Dr. Harpin in preparing these works for presentation.

The practice of presenting special musical programs monthly is observed by nearly all the larger Worcester churches, and several of them have their winter schedule arranged at this time. Among these is Union Congregational Church, of which the organist and musical director is J. Vernon Butler. The compositions selected by Mr. Butler this year include Mendelssohn's "Hymn of Praise," Gounod's "Out of the Depths," Elgar's "Light of Life," Rossini's "Stabat Mater," "The Holy Child," Parker, selections from Gounod's "Redemption" and Parker's "Hora Novissima." For the presentation of these works the regular vested choir of the church will be enlarged, and occasionally additional outside talent will be used. At rehearsals Mrs. Butler is at the piano. In addition to his church work, Mr. Butler is director of the Worcester Oratorio Society, a splendid organization of singers, including 300 of the best voices in the city. This society plans its usual presentation of Handel's Christmas oratorio, "The Messiah," which this year will take place Dec. 28 in Mechanics' Hall, and it expects to give one other concert, probably in February of the new year. The work to be given and the artists to be secured have not yet been definitely settled on by Mr. Butler and the president of the society, Chester T. Porter.

Fred W. Bailey, organist and music director of Piedmont Congregational Church, is planning special music programs for the second Sunday morning in each month, as well as the presentation of some big work once a month at the evening service. Mr. Bailey directs the Choral Union of the church, a chorus of forty picked voices with which he has been able in the past to secure excellent results. For performances of special works he also secures the assistance of outside talent, and he has the advantage of having a splendid quartet of singers, among them Milton C. Snyder, who for the past two years has appeared as soloist on the Music Festival programs. Mr. Bailey is among the many who are planning to direct a number of recitals and chamber music programmes through the fall and winter months. Walter W. Farmer of the First Baptist Church, John W. Barrington of the Old South, Leander R. Howe of St. John's Episcopal, and Gray Harris of Plymouth Church are among the many organists and music directors who will be active in the musical undertakings of the community this winter.

The Worcester Music Club, an organization of less than a year's standing, bids fair to figure largely on the city's musical schedule this season. The club had its initial fall business meeting a few weeks ago in the home of the president, Mrs. Bernard J. Snitseler, and at this meeting decided to arrange several concerts during the coming months. There is much talent in the club ranks, and these events should prove thoroughly enjoyable. The club was formed for the purpose of promoting better understanding and love of music and to give the public opportunity to hear good music at little or no cost.

That an appreciation of music and a realization of its values are growing in Worcester is proved this year by the fact that it has been introduced into the curriculum of the High School of Commerce as a full course. This is the first time in the history of the city that music in any form has been given this important place on a school schedule. There are now trombone and cornet classes, the instructor secured for this work being A. J. Dann of Uniontown, Pa. Mr. Dann also will direct the orchestras of the North and Classical High Schools and will organize Orchestra B of the High School of Commerce. Orchestra A

[Continued on page 132]

WORCESTER'S MUSICAL RESOURCES

Worcester Music Festival
Steinert Concerts
Ellis Concerts
Worcester Oratorio Society
Philharmonic Choral Society
Worcester Music Club
American Legion Glee Club
Church Choral Societies
Theater Orchestras
Swedish Singing Societies
Worcester Polytechnic Institute, Clark College and Holy Cross College Musical Clubs
High School Orchestras
Organ Recitals
Studio Musicales, etc.

Oct. 21 Mr. Hartz will direct a chorus of 350 voices, including a junior chorus of nearly 150, and it is safe to assert that the majority of Worcester's large Swedish population will turn out to hear this chorus do honor to the Swedish nightingale, in addition to hundreds of music lovers who follow occasions of this kind with interest. The Swedish Glee Club of the city also will assist on the program arranged for the great day. Incidentally, Mr. Hartz is not confining his efforts to preparing for Jenny Lind Day. He has received numerous requests for another production of Handel's "Messiah," successfully given by his choirs a couple of seasons ago, and it is possible that he may arrange it this year. Also he is

WORCESTER, MASS.

[Continued from page 131]

was organized and is directed by Alma Morrisette of the faculty, while an orchestra at the South High School is in charge of Elizabeth Woodman, who is the actual pioneer in this line of work in the high schools.

The college musical clubs always contribute largely to the winter's program of music in Worcester, and while schedules have not yet been arranged, the annual concerts given by the boys are always anticipated, as well as their occasional appearances under the auspices of other organizations.

The Worcester Symphony Orchestra, Daniel Silvester, leader, which has done excellent work in past seasons, is in financial straits at present and may not be heard this winter unless the community rallies more loyally to its support than it has yet done. The war brought hardship to the Symphony and it has not been able to rally from the blow of two years

ago. It has not passed out of existence, however, and a proper show of interest at this time will do much to set the organization on its feet again.

In addition to the many events scheduled and promised, people of Worcester and surroundings have daily opportunity to hear fine music at no higher cost than the price of a moving picture show ticket. The orchestras in nearly all the motion picture theaters consist of able musicians and are directed by men or women who are masters of the art. Especially fine programs are furnished at the Strand Theater, where Maurice Diamond is the director and where assisting artists are presented weekly by the management, many of them noted singers or instrumentalists.

Taking it all in all, Worcester is no place for the man "who hath no music in his soul," for it all about him—music, good music, plenty of it, and in many cases to be heard for merely the asking.

TYRA C. LUNDBERG.

Elmira, N. Y., Draws Inspiration From College and Orchestra

Community's Musical Enthusiasm Generated in Large Measure by George Morgan McKnight, Director of College Conservatory for Twenty-six Years—Sustaining Members Support Symphonic Organization—Musicales Arranged for Local Theaters

ELMIRA, N. Y., Oct. 16.—Elmira's musical forces are preparing for the liveliest season in many years. Captain C. G. Tingle, who has brought many Metropolitan attractions to Elmira in the past, has engaged Geraldine Farrar, Mary Garden, Grace Wagner and Rodolf Ganz for recitals during the coming season.

George Morgan McKnight, organist of Trinity Church, director of the choir, and also director of the music department in Elmira College, will co-operate with those planning to bring artists to Elmira. He has held his present position in Elmira College for twenty-six years, directing ensemble singing in the college as well as in the high school, and also the choral clubs in Corning and Hornell. Among those associated with Mr. McKnight in his work at the college, and who contribute to Elmira's musical progress is Clara Shaw Herrick, soprano and teacher of singing and director of the quartet at Park Church. Others teaching at the college are Ruth Christian and Gladys Mason, violinists.

A local organization which contributes to Elmira's musical welfare is the Thursday Morning Musical Club, having about



George Morgan McKnight, Director of the Music Department of Elmira College.

Elmira has a symphony orchestra of sixty members, which is planning a series of concerts. The conductor of the orchestra is Arthur L. Manchester, who plans to form several choral clubs for the singing of suitable music to be presented in a final festival at the close of the season. The orchestra, which is supported by a number of sustaining members, has the following for officers: President, M. Doyle; vice-president, William Falck; secretary, William C. Gill; treasurer, Marks Freudenheim; financial secretary, Mrs. Mabel Cline; librarian, Marsden Gerity; concertmaster, Edwin Unwin; chairmen of honorary membership, Arthur B. Slatter and Harry T. Satterlee.

George B. Carter, organist at the Regent Theater, has booked a number of musical attractions for the season. Alberto Salvi will appear in the Park

BLOOMINGTON FORCES TO CELEBRATE JUBILEE

Musical Club to Bring Artist Course to City—Local Forces Plan Year of Unusual Activities

BLOOMINGTON, ILL., Oct. 15.—The season facing this city promises to be a very interesting one. The Amateur Musical Club, an organization of women, which is celebrating its jubilee year this season, has arranged for concerts by the Cincinnati Orchestra, Percy Grainger and Arthur Middleton, in addition to its regular afternoon recitals and student programs.

The new Bloomington Philharmonic Society which finished its first season last spring will give "Messiah" at the Christmas season and probably several musical programs. A glee club of forty picked men singers is a part of the organization, as well as a well-balanced male quartet. Alfred Hiles Bergen, the

Church auditorium in October, and Vasa Prihoda will play in the Lyceum Theater in November. Mr. Carter has arranged four "guest" Sunday afternoon musicales at the Regent Theater. The artists to appear on these occasions are Paul Althouse, Helen Yorke, Fred Patton and Elizabeth Lennox.

J. A. M.

DISCOURAGING OUTLOOK FOR WILKES-BARRE, PA.

Public Apathetic Toward Better Music—Prospects Indicate No Particular Growth in Musical Taste

WILKES-BARRE, PA., Oct. 13.—The music horizon has been merged in rather misty clouds for the past few weeks and the problem of a concert course for the coming season is not yet settled. The advance of prices together with the deficit of the last two years has made a problem hard to solve. Leo W. Long, who has managed four or five years of particularly fine concert events, has found none of the seasons very productive, though a loss was avoided for the first two years. It may be that a shorter series will be arranged for this season and one instead of two orchestras engaged. The condition is such that orchestra managers who have met a large extension of expenses cannot be blamed for the higher price asked, but for single artists who have to meet only a slight increase of expense to push so heavily at this time for considerable increases seems to be ill advised and people here as perhaps elsewhere are wondering

whether the fraternity and the sorority are contriving to sicken the goose that lays the golden egg. The goose of course being the concert-going public.

Wilkes-Barre's Temple Concerts, housed in an auditorium, the superior of which does not exist in the country, have been a feature of the season's life and activity and every reasonable effort will be made to carry them on. However, there promises to be no less than the usual musical interest in smaller avenues, and a series of four organ recitals has been practically arranged on one of the city's most beautiful instruments, and the choral clubs also will carry on their plans. Concordia has started its rehearsal season with about seventy men singers and after fighting the unfavorable conditions of war days when the chorus was somewhat depleted, it is now thought that the recruiting of singers will not be so hard a matter. The Ripard String Quartet has been more frequently heard of late than ever and this has been a substantial local enterprise which has been of large excellence and value. There is also a purpose on the part of certain church choirs to make special occasions of both secular and sacred music.

Aside from the foregoing there is no particular reason to see a rosy tinge to prospects and hardly any excuse for the illusion of growth in musical taste. Sousa drew a capacity house with a program of sparkle and variety including some solids. But if the taste in concert hearing is following the trend of the talking machine records it looks as if the jazz fever has not as yet subsided sufficiently to promise an early recovery for the patient.

W. E. W.

Ardmore's Musical Endeavor Centers in Philharmonic Club

Rapidly Growing Organization Provides Music in All City Activities—Student Department Receiving Much Attention—To Bring Eddy Brown and Bolm Ballet as Chief Attractions

ARDMORE, OKLA., Oct. 18.—The Ardmore Philharmonic Club was organized in 1913 with an initial membership of ten women, prominent in musical circles of the city. In 1914 the club became federated with the State Federation of Women's Clubs; in 1917 with the State Federation of Music Clubs and in 1918 with the National Federation of Music Clubs.

Comprising active, associate and student members, the club now has a membership of more than 100. The departments are choral, program and student, with Mrs. Minnie Wall, president; Mrs. H. B. Harts, first vice-president; Mrs. Tom Frame, second vice-president; Mrs. Robert S. Gardenhire, corresponding secretary-treasurer; Joy Moore, recording secretary; Mrs. N. C. Wood, chairman program committee; Mrs. J. R. Pennington, chairman student program; Mrs. Wood and Mrs. Gardenhire, choral directors. Mrs. Wall has served as president



Prominent Members of the Philharmonic Club of Ardmore, Okla.: From Left to Right, Upper Row, Standing, Mrs. J. R. Pennington, the Club's First President; Mrs. Minnie Wall, Present President; Mrs. N. C. Wood, Chairman Program Committee, and Choral Director. Center, Second Row, Joy Moore, Recording Secretary; Mrs. H. B. Harts, First Vice-President; Mrs. Emmitt T. Reid, "Musical America's" Correspondent. Lower Row, Sitting, Mrs. Robert S. Gardenhire, Corresponding Secretary-Treasurer; Mrs. Tom Frame, Second Vice-President.

of the club three years successively, while Mrs. Pennington served as its first president.

Much attention is devoted to the student department. Groups of pupils give semi-monthly programs, when parents and teachers are special guests. This tends to give the children a more thorough understanding of music and is proving to be a great factor in developing poise and self-confidence.

In addition to programs by local musicians, which are given twice a month, the Philharmonic Club brings some artist of national fame to the city each season. For the 1920-21 season the club will present Eddy Brown, violinist, who appears here Nov. 2, and in April the Adolph Bolm Ballet Intime and the Little Symphony.

MRS. EMMITT T. REID.

ELMIRA'S MUSICAL RESOURCES

Elmira College Conservatory of Music
Thursday Morning Musical Club
Symphony Orchestra
Carter's Concert Series
Tingle's Metropolitan Attractions

300 members. The program planned by the chairman of the program committee, Mrs. Tracy Sturdevant, comprises fourteen Thursday morning meetings, four being open meetings to which the public is invited. Mrs. Marie Carr Frasier is the president. The program for the season includes a lecture-recital by Mrs. Edward MacDowell, on the life and work of Edward MacDowell; an all-American program with Louise Ellis, soprano of New York, participating; a memorial concert of Griffes's compositions, he having been a native of Elmira, and the reading of Liza Lehmann's "The Happy Prince," by a member of the club. The director of the club is Gwynn Smith Bement, organist and choir director of the Lake Street Presbyterian Church.

well-known composer, will act as conductor. Dale James is the present president.

The Bloomington Band, George Marton director, will probably give a series of indoor concerts during the year. This city boasts four schools of music, which add much to the musical prestige of the city. The Bloomington School has just been incorporated and added several teachers to its staff, headed by Carl Reckzeh, of Chicago. Edward Young Mason is beginning his second year as head of the Wesleyan Music College, which has just installed a new pipe organ.

The John R. Gray School will continue under the management of Charles Sindlinger, and will move to new rooms in the Hoblit Building. The O. R. Skinner school will continue as before.

A new high school band is just forming, to be made up of school children only. The instruments were largely furnished by the Rotary Club of this city.

C. E. S.

Houston's Musical Forecast Shows Artistic Growth

Musical Clubs Flourishing and Planning Broader Activities—Work of Mrs. S. F. Carter—Saunders Course Promises Appearance of Fine Ensembles—Girls' Musical Club, Women's Choral Club and Treble Clef Club to Bring Outside Attractions—Kiwanis Glee Club Accomplishing Admirable Work

HOUSTON, Oct. 16.—A survey of the coming season's musical plans shows nothing new or startling. The long established musical clubs are flourishing, progressing along their special lines of endeavor vigorously and in considerably broader paths than ever. The various smaller club groups and special coteries devoted to the artistic upbuilding of the community are taking up the year's programs with unabated ardor. Then, too, the number of these smaller organizations is increasing in a way encouraging to those who have at heart the growth of the community in its love for, and consequent interest in, every form of art.

The disposition of the general public here in its patronage of worthy musical undertakings seems also to be more generous. The strongest point of evidence of this is the avidity with which all artist-concert tickets have been taken up.

Individual citizens who personally support and encourage local musical enterprises abound in Houston more than in most cities of its size, among the leaders



FACTORS IN HOUSTON'S MUSICAL ENDEAVORS

No. 1—Ellison Van Hoose, Conductor of the Kiwanis Glee Club. No. 2—Kiwanis Club Committee. Standing: T. D. Joiner, Chairman, Frank Smith, The Rev. William States Jacobs, Ralph R. Deets. Seated: C. E. Girtlen, L. E. Norton. No. 3—Edna W. Saunders, Impresario, Member National Concert Managers' Association. No. 4—Hu. T. Huffmaster, Serving His Twelfth Year as Conductor of the Women's Choral Club. No. 5—Mrs. Augusta Jones, President, Women's Choral Club.

being Mrs. S. F. Carter, who has long been doing work of a particularly appreciated kind. Throughout all the years of her residence here, not only has she liberally contributed to the support of all the musical organizations of the city, but she has handsomely assisted, financially and otherwise, a number of ambitious young Texans struggling for advancement in the world of art.

Saunders Course Announced

At this early date the list of outside artist attractions already booked for Houston during the season of 1920-21 is of unusual interest, though still incomplete. Mrs. Edna W. Saunders during the past seasons as a concert manager has brought a goodly number of big ensembles to our town for the delectation of our own citizenship as well as hosts of music lovers from the neighboring cities and towns. This season she is bringing three big opera companies and at least one big orchestra. Under her management we are to have Caruso, Oct. 22; the San Carlo Grand Opera Company in four performances, beginning Nov. 15; the Chicago Grand Opera Company in March; the New York Philharmonic Orchestra in April, and the Scotti Grand Opera Company in May.

Club Attractions

The attractions of the four big local clubs are still in the making. The youngest of them, the Kiwanis Glee Club, that brought Myrna Sharlow and Paul Alt-house last season, has as yet not completed its contracts for the coming months. The Girls' Musical Club has up to this date booked only Harold Bauer for a concert in March. The Women's Choral Club has under contract for Jan. 4, Margaret Romaine and Sascha Jacobsen, and for May 4, Rosa Ponselle. The Axson Club brings Sophie Braslau Nov. 23.

The Treble Clef Club has contracts all but entirely closed with one aggregation of conspicuously prominent musicians and a widely celebrated soprano, though the names may not as yet be given out. This last mentioned old club, now in the twenty-sixth year of its activities, has an active membership of 225 women. The rehearsals are held in two divisions, one in the afternoon and another in the evening, the latter for the convenience of such young women of the singing membership as are engaged in business offices during the day. The same president heads both divisions. The presiding officer this year is Mrs. David M. Duller, the rest of the official board being, for the afternoon division, Mrs. Clara Carter Roos, vice-president; Mrs. A. H. Wiggin, second vice-president; Mrs. George C. Delhome, recording secretary; Mary Armstrong, corresponding secretary; Mrs. J. W. Metzler, treasurer; Janie Mul-lane, librarian; Mrs. Robert L. Cox, musical director; Gertie Rolle, business manager. The evening division of the Treble Clef comprises more than half the active membership, and its special officers are Blanche Walker, chairman; Berna Benton, secretary; Christine Seefeld, treasurer; Elisa Burghardt, librarian; Mrs. R. L. McLean, accompanist. The Women's Choral Club has a new

president this year, Mrs. Augusta Jones, member of a prominent wealthy family here, who has been identified among leading patrons of music. This choral body of 100 voices is officered beside Mrs. Jones, as follows: Honorary vice-president, Mrs. M. K. Culpepper; first vice-president, Mrs. F. M. Johnson; second vice-president, Mrs. B. G. Von Roeder; recording secretary, Mrs. H. R. Gates; corresponding secretary, Fannie Culmore; treasurer, Norma Autrey; librarian, Anne Garrett; assistant librarian, Viva Peterson; musical director, Hu T. Huffmaster; accompanist, Patricio Gutierrez.

The officers of the Girls' Musical Club for this year are: Louise Daniel, president; first vice-president, Irene Hall; second vice-president, Blanche Foley; treasurer, Elisabeth Byers; recording secretary, Elisabeth Boyd; corresponding secretary, Pauline Glenny; associate secretary, Jenny Lind Michaux; librarian, Alva Kalb. Artists' committee, Mrs. Corinne Pattison Clark, chairman, Mrs. John H. Grant, and Blanche V. O'Donnell.

The Kiwanis Glee Club of this city has been officially appointed by the board of the International Kiwanis Club as its standard bearer among singing organizations. This club of thirty singing members, under the leadership of Ellison Van Hoose, former Metropolitan tenor, made a big hit when they sang at most of the meetings of the international convention of the Kiwanians, held in Portland, Ore., this June. The Portland people voluntarily echoed what the Houston *Chronicle* had said of the local Kiwanis Glee Club, which was: "If the Kiwanis Club had done nothing else for the city, the fact that it had produced the Kiwanis Glee Club would entitle it to the thanks of the community."

WILLE HUTCHESON.

Newport News to Hear Noted Artists Sponsored by Local Music Club

NEWPORT NEWS, VA., Oct. 16.—The Peninsula Music Club of Newport News will continue its course of concerts this year under the presidency of D. A. Dutrow. Ada Haughton, who managed the concerts so ably last year, has resigned on account of pressure of work. This year the club will bring Schumann Heink in January, Mabel Garrison in February, and the Flonzaley Quartet in March. The concerts will be given in the Academy, a hall of excellent acoustic properties but of rather bare and frigid appearance. The concerts have been well supported by the community, both in the city itself and the outlying and neighboring towns.

L. C. W.



Prominent Patrons of Houston's Musical Undertakings: No. 1. Left to Right—Mrs. Carroll Vinson, Mrs. S. F. Carter, S. F. Carter, Florence Sterling. No. 2—Mrs. Robert L. Cox, Conductor Treble Clef Club. Supporters of Houston's Art. No. 3—Mrs. Carroll Vinson, Head of Insurance Firm; Florence Sterling, standing, Secretary of Humble Oil and Refining Company and Chairman Houston League of Women Voters; Mrs. S. F. Carter, wife of President of Lumberman's Bank. No. 4—Mrs. David Duller, President Treble Clef Club; John McCleary, Prominently Identified with Local Musical Life; Gertie Rolle, Business Manager of Treble Clef Club. No. 5—Louise Daniel, President of the Girls' Musical Club.



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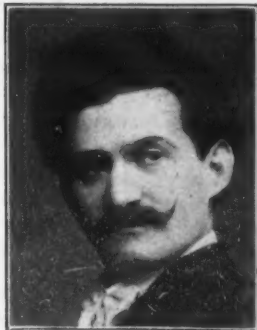
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"A program of balance and musicianly charm, and throughout it he used a clear genuine tone and a technic more than capable."—N. Y. Sun, Oct. 23rd, 1919.

"Hans Hess, an excellent cellist."—N. Y. Tribune, Jan. 18th, 1920.

"The tone he wins from his cello is especially soft, smooth and ingratiating, and his musicianship, his taste and his emotional and interpretative powers are such that the auditor's task becomes a pleasure. It is playing that affords both enjoyment and satisfaction."—W. L. HUBBARD, Chicago Tribune, March 19th, 1920.

"The fact that Mr. Hess can hold our attention throughout a program devoted entirely to cello playing is sufficient eulogy, I think. Mr. Hess' work was thoroughly enjoyable—large, full, poised tone."—HERMAN DEVRIES, Chicago American, March 19th, 1920.

"Mr. Hess has distinct gifts as a recitalist. He draws a tone of warmth from his cello and can sustain a melody with fine sense of proportion for the musical phrase. He played excellently with sympathy for the music and fine command of his instrument. The audience recalled him many times to bow his acknowledgments."—KARLETON HACKETT, Chicago Evening Post, March 19th, 1920.

"Mr. Hess approaches the music for his instrument with sincerity, broad musical intelligence and commendable mechanical aptitude."—MAURICE ROSENFELD, Chicago Daily News, March 19th, 1920.

"Hans Hess tremendous success—a master hand with his instrument—audience enthusiastic to an individual."—Telegram to Hugo Boucek from MYRTLE McATEER, Pittsburgh, Feb. 24th, 1920.

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November 24, 1920

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On the Sea... } Johannes Brahms
Serenade ... }
The Young Nun... Schubert
The Spring Night... Schumann
Domani, Domani, O me
Felice Lillo
Separazione Rossini

Nuages Alexandra Georges
Le Colibri ... Ernest Chausson
Serenade Florentine
Henri Duparc
Chanson Norvegienne
Felix Fourdrain

The Nile Courtland Palmer
Mood Alice Barnett
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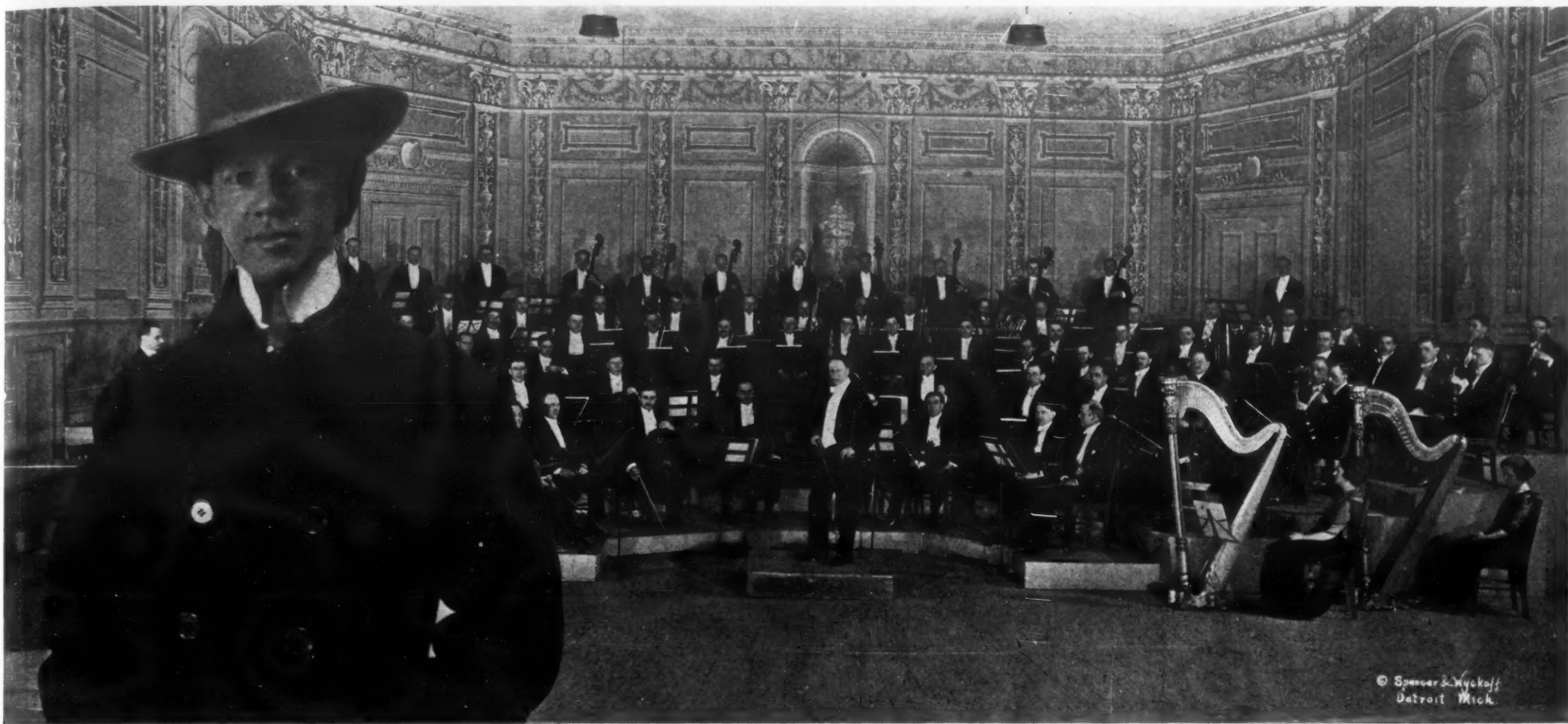
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Detroit Forging Ahead as Middle Western Music Center



The Detroit Symphony Orchestra, Ossip Gabrilowitsch, Conducting, as It Was Last Season Before the Personnel was Raised to One Hundred (Photograph © Spencer & Wyckoff). Inset—Ossip Gabrilowitsch, Conductor of the Detroit Symphony Orchestra (Photograph © Mary Dale Clarke)

DETROIT, MICH., Oct. 16—Steadfast in its resolve to become the artistic center of the Middle West, Detroit is vigorously forging ahead, opening up new fields of endeavor and developing established ones. Pre-eminent among the latter, is the Detroit Symphony Orchestra, an organization which has been brought to a lofty plane through the efforts of its conductor, Ossip Gabrilowitsch, its former manager, Harry Cyphers, and its indefatigable board of directors. The Symphony Society has planned an extensive program for the orchestra, which includes a tour of fifty cities, as well as

Margaret Matzenauer will sing with the orchestra on Mar. 11 and 12 and Ignatz Friedman, pianist, will make his first appearances here on Mar. 24 and 26. Paul Althouse will come on April 8 and 9, and on April 22 and 23, the series will close with Mr. Gabrilowitsch in the dual rôle of conductor and soloist.

New Orchestral Series

An innovation in the Symphony schedule is the announcement of a group of six Children's Concerts, to be given by the orchestra, with the assistance of a lecturer. The Sunday afternoon course of fourteen concerts will no longer be designated as "Pops," as the standard is to be raised, though the prices remain practically the same. Excellent soloists have been secured for these concerts and many members of the orchestra will be heard in this capacity.

The personnel of the orchestra has been increased to one hundred this season and will include many well-known musicians.

To Give Choral Works

Victor Kolar, of the first violin section, will again serve as assistant to Mr. Gabrilowitsch and, as before, a number of his compositions will be featured, the most important being a symphony which has never been heard in this city. Mr. Gabrilowitsch obtained many new compositions, both American and foreign, which he will introduce in this country. He is planning to present two pretentious choral works, the Ninth Symphony of Beethoven and the Verdi Requiem, but the details have not as yet been announced.

About fifty cities will be visited by Gabrilowitsch and his men, including New York, two engagements, Chicago, St. Louis, Cincinnati, Dayton, Hamilton, two engagements, Toronto, two engagements, and Cleveland.

Detroit is fortunate in having a large number of public spirited men and women who have made it possible to keep Ossip Gabrilowitsch in its midst and to develop the orchestra according to his ideas. Among these civic benefactors are William H. Murphy, president of the Detroit Symphony Society, Jerome H. Remick, retiring president, Horace E. Dodge, Charles H. Hodges, David A. Brown, J. J. Crowley, Julius H. Haass, Sidney T. Miller, C. Hayward Murphy, Joseph B. Schlotman and Paul R. Gray.

Orchestra Hall is now complete and many minor improvements have been made, chief among which is a new stage setting.

The Detroit Symphony String Quartet looks forward to a busy season, plans for which will be found in the forecast of the Chamber Music Society's activities.

Newton J. Corey, secretary and man-

ager of the Detroit Orchestral Association, announces a series of six concerts, to be given by the leading orchestras from other cities, at Orchestra Hall. Mr. Corey, a pioneer in this field, always offers concerts of established worth, but this season, he has added to his course an attraction of paramount importance. This is a concert by La Scala Orchestra, under the leadership of Arturo Toscanini, to be given at Orchestra Hall, on the evening of Feb. 4. The orchestral

Orchestra, after an absence of several years, and the closing concert will be given by the New York Philharmonic Orchestra on March 16.

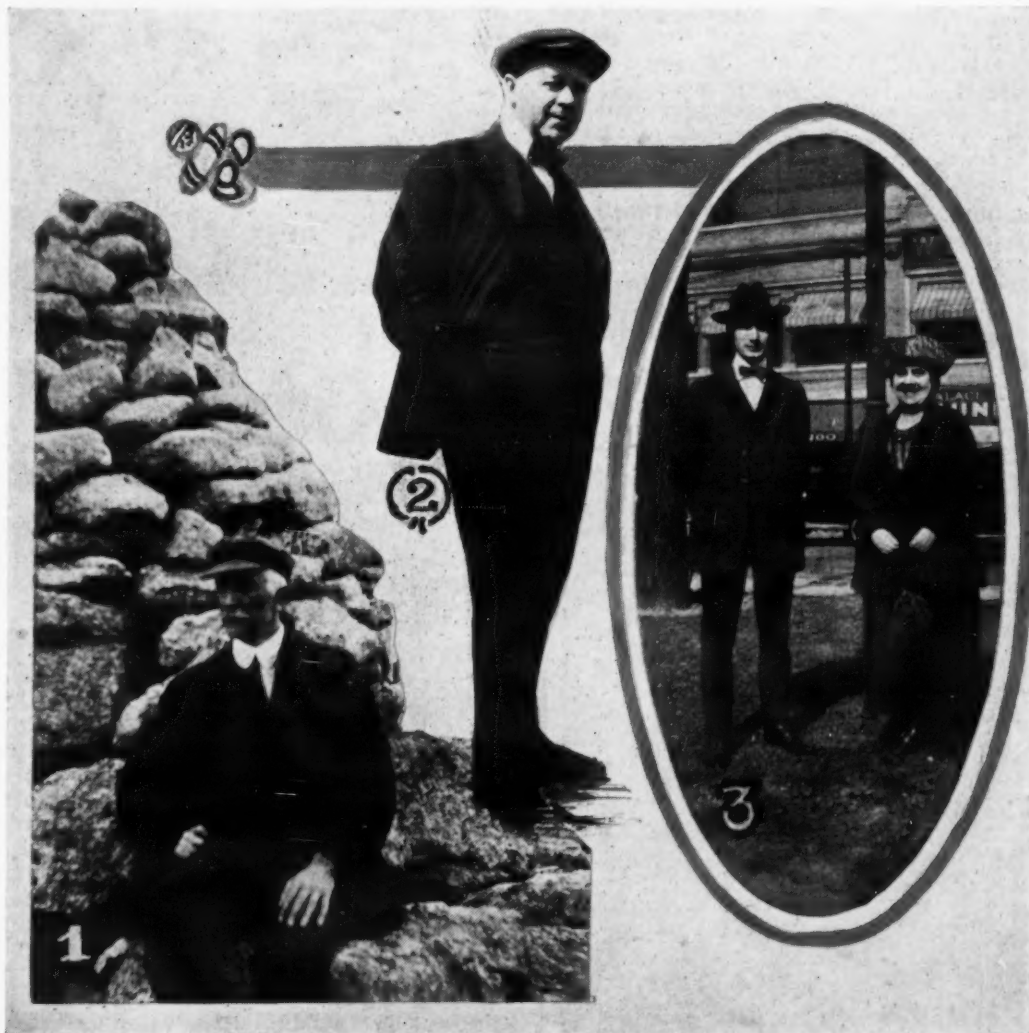
The Detroit Orchestral Association was founded in 1905 by Frederick Kimball Stearns and is now headed by William H. Murphy, who is also president of the Detroit Symphony Society. Frederick M. Alger is vice-president and the board of directors includes such influential men as Lem W. Bowen, Edwin S.

MUSICAL RESOURCES OF DETROIT.

Detroit Symphony Orchestra Subscription Concerts.
Detroit Symphony Orchestra Sunday Afternoon Concerts.
Detroit Symphony Orchestra Series of Children's Concerts.
Six Concerts by Visiting Orchestras.
Detroit Philharmonic Course and Supplementary Concerts.
People's Philharmonic Course.
Hotel Statler Ball Room Musicales.
Central Concert Company Course and Supplementary Concerts.
Community Concert Course and Supplementary Concerts.
Chamber Music Society Programs.
Chamber Music Society Course of String Quartet Concerts.
Tuesday Musicales Morning Programs.
Tuesday Musicales Artist Series.
Student League Programs.
Coterie Musicales.
Musical Arts Club Programs.
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a series of about fifty concerts in Orchestra Hall, Detroit.

The subscription course, fourteen pairs of concerts, will open on Oct. 22 and 23, with Mabel Garrison as soloist. On Nov. 5 and 6, Ilya Schkolnik and Phillip Abbas will be heard and Nov. 19 and 20 bring Yolanda Mero, after a long absence. Hans Kindler, 'cellist, will assist the orchestra on Dec. 3 and 4, and Leopold Godowsky, on Dec. 17 and 18. The first appearance in America of Claire Dux, Swiss soprano, will be made with the Gabrilowitsch forces on Dec. 31 and Jan. 1. Guiomar Novaes will be heard at the concerts of Jan. 14 and 15, and Alexander Schmutler, violinist, will make his first local appearance on Jan. 28 and 29. Hulda Lashanska follows on Feb. 11 and 12, and on Feb. 25 and 26, Cyril Scott will be presented to Detroiters for the first time, playing his own concerto.



PROMINENT LOCAL MANAGERS OF DETROIT

No. 1—Newton J. Corey, Secretary and Manager of the Detroit Orchestral Association Which Brings Orchestras of Other Cities to Detroit. No. 2—James E. Devoe, Local Impresario, Who Operates Courses Throughout Michigan and Ontario. No. 3—Frank B. Walker, Who Recently Became Manager of the Central Concert Company, and Setta Robinson, His Assistant.

course opens on Nov. 23, with a concert by the Cincinnati Orchestra which is followed by the New York Symphony, on the evening of Jan. 12. The next afternoon, Jan. 13, Mr. Damrosch will give one of his famous Young People's Concerts which will, in turn, be followed by the notable appearance of Toscanini on Feb. 4. Feb. 18, brings the Minneapolis

George, Philip H. Gray, Wilfred C. Leland and J. Harrington Walker.

Devoe Management Active

The activities of the Devoe Management, of which James E. Devoe is the leading spirit, indicate the growth of

[Continued on page 140]

DETROIT, MICH.

[Continued from page 139]

music in Michigan. With the aid of Otto Ernberg, who has been trained by Mr. Devoe, this management will offer an extensive array of artists in both this state and in Canada. The Detroit Philharmonic Course, which is the pivot of all Devoe operations, will present eight concerts as usual. The opening attraction, on Oct. 21, will be Sophie Braslau, contralto, and Edward Johnson, tenor, in a joint recital. Other attractions in the series include individual recitals by Mary Garden, Efrem Zimbalist and Alma Gluck; joint recitals by Frances Alda and Charles Hackett; Carolina Lazzari, Grace Wagner, Renato Zanelli and Frank La Forge; and a performance of "Samson and Delilah" by the Detroit Choral Society, William Howland, conductor, with Margaret Matzenauer, Paul Althouse and Fred Patton as soloists. A second course of concerts, to be known as the People's Philharmonic Course, will be opened by Fritz Kreisler, who will be followed by Emilio De Gogorza, Olive Kline, Lambert Murphy, Yolanda Mero, Alfred Cortot and Reinald Werrenrath.

Special events will include three performances by Anna Pavlowa and her company, two concerts by Sousa and his band and recitals by Rachmaninoff, Prihoda and others yet to be announced. The Devoe season will conclude with a series of operas, presented by the Chicago Opera Association.

Concerts in Other Cities

The Devoe projects in other Michigan cities are numerous. At Grand Rapids, in conjunction with Morris J. White and William T. Morrissey, a series of four concerts will be given, the participants being Geraldine Farrar, Fritz Kreisler, Anna Pavlowa and Alma Gluck. At Lansing, the artists are presented in co-operation with the Morning Musicales, the list including Mme. Homer, Efrem Zimbalist, Alma Gluck, Lambert Murphy, Yolanda Mero and Frances Alda. The Philharmonic Course in Saginaw is given under the auspices of the Saginaw Musical Association and offers Reinald Werrenrath, the Detroit Symphony Orchestra, Anna Pavlowa, Lambert Murphy, Yolanda Mero and Efrem Zimbalist. At Port Huron, concerts are presented jointly with various musical interests and bookings already made include the Lazzari, Wagner, Zanelli Trio, and Fritz Kreisler.

A series of three concerts will be given in Flint, to be opened by Mme. Alda, who will be followed by Fritz Kreisler and one artist yet to be announced. Arrangements are now under way for concerts in Jackson, Cadillac and Traverse, the courses in the two latter cities being run in conjunction with Francis Radey, of Cadillac. In London, Ontario, the Devoe series, given under the auspices of the Musical Art Society, will present Edward Johnson, Frances Alda, the London Symphony Orchestra

and Lois Johnston, soprano. A course is also being arranged at Windsor, Ontario, the details of which have not been made public. Mr. Devoe also manages the Hotel Statler Ball Room series of morning musicales, for which he has engaged Arthur Hackett, Reed Miller, Nevada Van Der Veer, the Cleveland String Quartet and Arthur Shattuck.

Central Concert Company Series

For its fifth season, the Central Concert Company has obtained artists for eight concerts which will form a course of uniform strength and attractiveness. This series, which will take place in Ar-

to Detroit by the Central Company two years ago. As is its custom, the management will provide many novelties in stage decoration and the audiences will be invited to meet the artists at the close of the concerts. Frank B. Walker is now manager of the Central Concert Company, succeeding W. H. C. Burnett, who recently resigned.

A New Impresario

A new impresario has entered local musical fields, this season, in the person of Hermann Hoexter, who heads the Wolverine Lyceum Bureau. This organization, in co-operation with B'Nai B'Rith, will sponsor the Community Concert Course which will take place in Orchestra Hall. This series was inaugurated, on Oct. 6, by Eddy Brown, a violinist new to Detroit, followed, on Oct. 12, by Rosa Raisa and

Associated with Hermann Hoexter are David A. Brown and Harry Z. Brown.

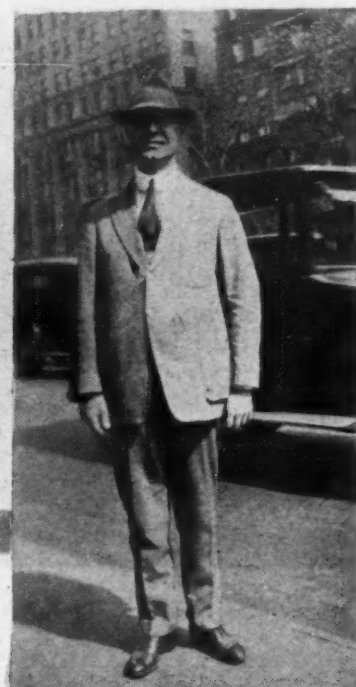
Despite the fact that new musical enterprises are constantly being formulated in Detroit, the Chamber Music Society continues to maintain its position among the foremost organizations of the city and to annex new fields of endeavor each year. Chief among its activities is the series of concerts, about 250, given each season in the various civic institutions and for which the Chamber Music Society pays each of the participants. The president, Clara E. Dyar personally raises this fund and, by means of it, the society is able to present the best available talent in the Public Schools, the Recreation Centers, the Institute of Arts, the House of Correction, the Wayne County Jail, the Detention Home, the Marine, St. Luke's, Booth and all other hospitals, the Arnold Home and other in-



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IMPORTANT MEMBERS OF DETROIT'S MUSICAL WORLD

No. 1—The Detroit Symphony String Quartet, Clarence Evans, Whose Place Has Recently Been Taken by Herman Kolodkin, Phillip Abbas, Ilya Schkolnik and William Graffing King. No. 2—Mrs. Leland B. Case, Vice-President; Jennie M. Stoddard, Secretary; and Mrs. Edwin S. Sherrill, Treasurer, of the Tuesday Musical; Detroit's Oldest Musical Club. No. 3—Thomas Chivers, Superintendent of Music in the Detroit Public Schools. No. 4—Mrs. Susan M. Sellers, Mrs. Edith E. Roberts, Mrs. Clara T. Trumbull and Mrs. Hattie Rood Grace-Barbour, seated, of the Coterie. No. 5—Charles Frederic Morse, Director of the Orpheus and Madrigal Clubs. No. 6—N. E. Hicks, marked*, Who Has Charge of the J. L. Hudson Musical Activities, and the Two Hudson Quartets. No. 7—William Howland, Vice President of the Detroit Institute of Musical Art and Conductor of the Detroit Choral Association and the Northwestern Choral Society. No. 8—A Group of Women Who Have Made the Chamber Music Society a Powerful Factor in Local Musical Life. Left to Right: Mrs. Cornelia Stone, Bessie Clark, Mrs. Clara Koehler Heberlein, Clara E. Dyar, Sara Divinoff, Ada May and Mrs. Perle Marsden.

cadia Auditorium, opens on Oct. 19, with a recital by Rosa and Carmela Ponselle, the latter a newcomer to Detroit. Oct. 28, brings a sextet of artists from the Metropolitan Opera House, who will be heard in an all Puccini and Verdi program. This group will include Marie Rappold, Nina Morgana, Helena Marsh, Giovanni Martinelli, Rafaelo Diaz and Thomas Chalmers. Titta Ruffo and Anna Fitziu will be presented in concert on Nov. 9 and, on Nov. 23, Frieda Hempel, assisted by Conrad Bos and August Rodeman, will be heard. On Dec. 7, the Central Company will offer an unusually pretentious attraction, a combination of recital and opera. Florence Macbeth and Riccardo Stracciari will contribute several groups of songs and, later, will offer "The Secret of Suzanne." Francesco Daddi will complete the cast and Willy Tyroler will conduct an especially assembled orchestra. The opera will be given in costume and complete in every detail. On Jan. 11, Pasquale Amato will be heard in joint recital with Margaret Romaine, who will make her local debut at that time, and the concert of Jan. 25, will bring forth Anna Case and Toscha Seidel. The course closes on Feb. 8, with a concert by Harold Bauer, Pablo Casals and Jacques Thibaud, a trio introduced

Giacomo Rimini. Nov. 17 brings Leo Ornstein and Dec. 8, Mary Kent, a former Detroit girl. On Jan. 19, the Lyceum Bureau will present Lada, the dancer, and on Feb. 9, Christine Langenhan and William Robyn, the latter unknown to local audiences. The closing event will include Mana-Zucca and Hans Hess, cellist. In addition to this schedule, Mr. Hoexter will offer several independent concerts, the artists being Jan Kubelik, Josef Lhévinne, Marcella Craft, and Rabindranath Tagore in a lecture.

Mr. Hoexter became a resident of Detroit but a short while ago, yet he has already acquired an important place in our musical life. With the assistance of Margaret Mannebach, pianist, he will deliver a series of lectures, on the Detroit Symphony programs, before the Women's Auxiliary of Temple Beth El and one before the Women's City Club. He has also been chosen as lecturer for the children's concerts which will be given by the Detroit Orchestra and has been made director of the Settlement Music School, founded by the United Jewish Charities. Mr. Hoexter is now engaged in organizing an educational department in a large Detroit music house, the aim being to promote musical appreciation of the phonograph.

stitutions. The Society furnishes music for the above organizations gratis, as often as is desired, defraying all expenses. The aim of the Chamber Music Society is to educate the coming generation with free concerts but it is Miss Dyar's conviction that the musicians should not be asked to donate their services. Both young members and older ones are engaged for this work, the younger ones performing in the elementary schools, under the supervision of Leonaro Farquharson.

Each Sunday afternoon, the Society conducts "sings" at the Institute of Arts, the audiences made up of workers from the shops and factories, where tickets are distributed. On Saturday mornings, Ada May conducts a class of children at the Institute and this season, the Society plans to extend that work to a larger scale.

Presents Free Concerts

The Society will present the Detroit Symphony String Quartet in four evening concerts at Temple Beth El, and on Jan. 3, the Flonzaley Quartet will be heard in its annual program. On Jan. 2, the Society will present the latter at the In-

[Continued on page 141]



Anton Fayer

Flutist par excellence

Enjoying quite a popularity among the New York Philharmonic Orchestra concert audiences, to whose delights he contributed his share as Solo Flutist for nine years; now engaged by Mr. Ossip Gabrilowitsch in the same capacity for the Detroit Symphony Orchestra.

DETROIT, MICH.

[Continued from page 140]

stitute of Arts in two recitals, both free to the public, and, on Tuesday afternoon, Jan. 4, at the Central High School, in a concert free to school pupils. Several well-known soloists have been engaged for the Detroit Quartet series, including Olga Samaroff, Ossip Gabrilowitsch and others to be announced later. The Chamber Music Society plans to present the quartet in concerts in the Central High School, the Parochial Schools, for which the Catholic Study Club has raised a fund, and the Highland Park High School, which has engaged it for three occasions. This chamber music group is composed of Ilya Schkolnik, William Grafing King, Herman Kolodkin and Phillip Abbas. The Society will also utilize another quartet from the orchestra, organized by Ludwig Nast and as many other Detroit Symphony players as possible. In this way, the Society is promoting the interests of the Detroit Symphony Society and carrying on its own work at the same time. The regular semi-monthly meetings of the club will be held on Monday evenings, at the Institute of Art, at which times various topics will be discussed and illustrated by members, and community singing will be led by a teacher.

Many of Detroit's most prominent men and women are identified with the Chamber Music Society. At the head of which stands Clara E. Dyar. Other members of the board are Mrs. Horace E. Dodge, first vice-president; Mrs. Wilfred C. Leiland, second vice-president; Gourlay Armstrong, treasurer; Christian Leidich, secretary; Mrs. H. G. Sherrard, Mrs. William M. Clay, Mrs. B. E. Taylor, E. J. Hickey, Mrs. John Dodge and Charles Campbell. Mrs. Clara K. Heberlein is chairman of the program committee, with Mrs. Perle Marsden and Mrs. Cornelia Stone, as assistants; Bessie G. Clark is chairman of the membership committee, and Sara Divinoff has charge of the booking bureau, which is operated free to members of the society.

Tuesday Musicales Activities

With all of its accustomed zeal, the Tuesday Musicales, the oldest club in Detroit's musical history, is planning numerous concerts, both local and out of town musicians comprising the list of participants. On Nov. 14, the club will introduce Hubert Linscott, a baritone unknown here and, in January, Thomas Wilfred, the latter program being devoted to lute solos and folk-songs, given in costume, and, like the Linscott recital, will be free to Tuesday Musicales members. There will be ten morning meetings in the Y. W. C. A. auditorium, at which times active members will contribute the programs. The club has a total of 330 members and eight endowed memberships, three for pianists, three for vocalists and two for violinists, for which contests are held each year. The philanthropic committee, headed by Mrs. Joseph Whittaker, expects to be very active this season, giving several concerts each month in the McGregor Mission, the Home for Crippled Children, the Florence Crittenden Home, Detroit Tuberculosis Hospital, Protestant Orphan Asylum and other similar institutions. Mrs. Frederick B. Stevens is the new president, Mrs. Leland B. Case, vice-president, Mrs. Edwin S. Sherrill, treasurer and Jennie M. Stoddard, secretary. Mrs. Louise Unsworth Cragg, chairman of the program committee for the coming season and Mrs. Theodore O. Leonard will have charge of the Student League. Harriet Ingersoll, Mrs. Samuel Mumford, Mrs. George P. Palmer, Mrs. Clarence Simpson and Mrs. J. F. Maurice Macfarlane, in addition to the officers, comprise the board.

Student League Aids Orchestra

The Student League, a group of about thirty young women who are preparing for active membership in the Tuesday Musicales, will open its season with a tea on Oct. 5, at the home of Mrs. Leonard. Following this, the League will hold monthly meetings, the programs being provided by the members. The "Current Events" papers, written for the Tuesday Musicales, will also be read before the Student League and plans are also being made for a study of the Detroit Symphony programs. The closing event of the season will be the annual May Day Tea, the proceeds of which are donated to the Detroit Symphony Orchestra and the Detroit Orchestral Association. The Student League has also been the recipient of one endowed membership.

The Coterie has a diversified schedule of events planned for its fifth season which includes an afternoon program on the second Tuesday of each month, beginning in October. A feature of the November meeting will be a talk by Mrs. Allan H. Fraser, illustrated by several of her own compositions. On Dec. 10, the club will give the only performance for which a fee is asked, an original operetta by Mrs. Fraser, "It Happened in Japland." The January program will be given by Francis Mackay's choristers from St. Paul's Church and, in February, an address will be made by Clara E. Dyar, illustrated by members of the Chamber Music Society. In March, the Coterie Chorus, under the direction of Jennie M. Stoddard, will furnish the program, with Mrs. Francis Green as soloist. Under the supervision of Charles Frederic Morse, Francis L. York, Frances Crossette, Guy Bevier Williams, Miner White, Mrs. Mary Christie and Alma Glock, the Coterie plans to study several of the symphonies. The club is proud in the possession of four MacDowell League memberships, two of which were given by Mrs. Bogart, and a musical reference library which is steadily being augmented. The Coterie, of 103 members, was founded by Mrs. Hattie Rood Grace-Barbour, who is still at its head. Mrs. Francis Mackay is vice-chairman, Mrs. Susan M. Sellers, secretary, Mrs. Frank E. Bogart, Federation secretary, and Mrs. Edith E. Roberts, financial secretary. The club pursues an extensive course of philanthropic work at the Chase Street Settlement, the Solway Process Co., the African Church and many other places.

Musical Arts Club

The Musical Arts Club is a small but flourishing group of musicians which holds one evening meeting each month, at which time current events are discussed and music provided by members, the program closing with community singing. This club is a member of both the State and National Federations of Musical Clubs and frequently exchanges concerts with other clubs in the State. The philanthropic efforts of the Musical Arts Club are centered in the support of a French war orphan. Grace Barber heads the Club, with Marie Currie as vice-president, Minnie Hirschman as secretary, Mildred Myers as treasurer and Florence Whiteley as chairman of the program committee.

The Fine Arts Society is, as its name implies, devoted to all of the arts and meets once each month at the Arts and Crafts Playhouse, where programs of various types are given. Many of Detroit's most prominent musicians are identified with it and, each spring, an out-of-doors performance of a light opera is given. Guiding the course of the Fine Arts Society are Charles L'Hommedieu, president; Mrs. Charles P. Larned, first vice-president; Mrs. John E. Coulter, second vice-president; Stevens T. Mason, treasurer; Charles Frederic Morse, secretary; Mrs. Henry B. Joy, Dr. Carl S. Oakman, Mrs. George E. Hawley and Louis Ling.

The Orpheus Club, which is the accepted standard for local choral groups, will open its season at Orchestra Hall, on Dec. 14. On that occasion, Charles Frederic Morse, director of the club, will introduce Frederick Stevenson's "An American Ace," a composition for male chorus, tenor soloist, harpist, 'cellist and two pianists. Other concerts, already arranged, will be given at Port Huron, at the D. A. C., at the May Festival of the First Congregational Church and in Orchestra Hall, during Easter week. The Orpheus club now contains thirty-two members but expects to increase this list to forty.

Madrigal Club

The Madrigal Club, a chorus of thirty women's voices under the leadership of Mr. Morse, will be heard several times through the winter. Of especial interest is a program of folk-songs of different countries which will be given early in the season, with Lorraine Wyman as soloist. On Jan. 31, the Madrigal Club will sing before the Catholic Women's Study Club, offering the Hadley's "Legend of Granada" and, in February, at the Monday Morning Musicales in Mt. Clemens.

The Detroit Choral Association, an aggregation of 350 men and women, will give several noteworthy concerts, the first one being on Oct. 26, when "Samson and Delilah" will be presented under the

Devoe Management. In January, an elaborate performance, in commemoration of the landing of the Pilgrims, is planned by William Howland, conductor of the chorus and vice-president of the Detroit Institute of Musical Art.

The Northwestern Choral Society is also under the direction of Mr. Howland and will give two concerts this season, one in December and the other in the Spring, a feature of the latter being a "Pilgrim's Cantata." Mr. R. J. Von Tick is president of this organization of sixty members.

With each year of its existence, the Detroit Institute of Musical Art continues to broaden its scope and strengthen its faculty. The teaching corps now includes many prominent members of the Detroit Symphony Orchestra, among them being Ilya Schkolnik, concertmaster; Victor Kolar, assistant conductor, William Grafing King, Stanislaw Szmulewicz, Bernard Sturm and David Crocov, violinists; Frederick Broeder, 'cellist, and Helen Burr-Brand, harpist. The Institute now has four branches and has recently added new studios and a dormitory, in the adjoining building. Guy Bevier Williams is president of the Institute, William Howland, vice-president, Mrs. Maude Embrey Taylor, secretary and William Grafing King, treasurer.

Detroit Conservatory Expanding

The Detroit Conservatory of Music, founded in 1874 by J. H. Hahn, is well known as an institution of progressive policies. A notable addition to the faculty is Mrs. Louise Unsworth Cragg who was, for many years, at the head of the Detroit College of Music, this school having recently consolidated with the larger organization. A feature of the Conservatory is an Annex Building which houses a recital hall and a number of studios. There are seventy-five teachers on the faculty and an enrollment of 2800 pupils. Francis L. York is president of the Detroit Conservatory of Music, Elizabeth Johnson is vice-president and James H. Bell is secretary and treasurer.

Thomas Chilvers, for seventeen years supervisor of music in the Detroit public schools, has developed that department to a high point of efficiency. The system of "measuring music," by means of the Seashore tests, is being used extensively and with the utmost success. An innovation recently inaugurated, in the Cass Technical High School, is the teaching of music on a vocational basis. This work is in charge of Clarence Byrne who instructs pupils in the playing of the oboe, French horn and other instruments, preparing them for orchestra positions. Mr. Chilvers, with the aid of Miss Leonora Farquharson, music supervisor in the grammar grades, is preparing for a pretentious concert the first of December, when the combined orchestras and choruses from the different schools will be heard. Another concert will take

place in March and several operettas will be given during the year.

The Recreation Commission is engaged in a process of reconstruction but plans to continue its activities in the fifty centers, though no factory work will be undertaken. Various nationality choruses are being formed and community "sings" will be held frequently. Dr. W. A. Atkinson is at the head of the commission and Clara Cooney is a valuable assistant.

Commercial Clubs Aid Music

The Board of Commerce, the Rotary Club and the Exchange Club are all staunch supporters of music in Detroit and are ever ready to lend a helping hand but have made no definite plans for this season.

The J. L. Hudson Company continues to evince a keen interest in musical matters and has mapped out a season schedule, replete with interesting events. Under the supervision of N. E. Hicks, the company has assembled a symphony orchestra of merit, most of the players being chosen from the Gabrilowitsch forces, with Henry Feiler as concert master and Earl Van Amburgh as conductor. On Oct. 4, the orchestra goes on tour, visiting Ypsilanti, Flint, Mt. Clemens, Pontiac, Royal Oak and Birmingham, and will return in time for the annual week of recitals. These will be five in number, beginning on Oct. 11, and will feature John Barnes Wells. An important item in the Hudson musical scheme is the maintenance of two excellent quartets, the Women's Quartet being under the direction of Jennie M. Stoddard. Each morning, at 8.30, the entire force of employees assembles for a "sing," which is led by Earl Van Amburgh, trumpeter, Guy Filkins, pianist, and one of the quartets.

An important unit, both locally and throughout the state, is the Michigan chapter of the American Guild of Organists, which has its headquarters in this city. The purpose of the Guild is to promote a high standard of musicianship and to encourage students to study the best of organ literature. Francis A. Mackay is dean of the chapter, Edward Manville is sub dean, Paul E. Thomson, treasurer, Charles Frederic Morse, registrar, and N. J. Corey and Abram R. Tyler, examiners.

Of importance, is the announcement that the San Carlo Opera Company will return this season for a week of opera at popular prices.

Detroit has a corps of critics who conduct musical pages of vital interest, among them being N. J. Corey, of the *Saturday Night*; Charlotte Tarsney, of the *Free Press*; Leonard L. Cline, of the *News*; Ralph F. Holmes, of the *Journal*; Roy Marcotte, of the *Times*; and Herman Hoexter, of the *Jewish Chronicle*.

Detroit has also many splendid bands, and excellent theater orchestras and fine organs, both in the moving picture theatres and the churches.

MABEL McDONOUGH.

FARRAR IN GRAND RAPIDS

Soprano Gives Program With Schofield, Sassoli and Gotthelf

GRAND RAPIDS, MICH., Oct. 13.—The first concert of the Philharmonic Course was given Oct. 8 at the Armory, under the local direction of William Morrissey and Morris J. White, with Geraldine Farrar, Edgar Schofield, baritone; Ada Sassoli, harpist, and Claude Gotthelf, accompanist.

It was pronounced as one of the best concerts ever given in this city. Miss Farrar's program consisted mostly of German songs, presented in English. Her voice was best in Mozart's "Batti, Batti" from "Don Giovanni," although her dramatic ability, warmth of tone, and abandon were more pronounced in Tchaikovsky's "None But the Lonely Heart." Her magnetism, graciousness and artistry won a complete conquest from her audience. She was generous in encores, although at times she was laboring with worn and brittle tone production.

Mr. Schofield won an ovation, so splendid was his singing. He has a beautiful voice, perfect schooling and deep sincerity marks all his interpretations. Miss Sassoli, also, is a charming artist. Mr. Gotthelf was a perfect support to his artists. E. H.

Lorain, Ohio, Announces Concert Course of Well-known Artists

LORAIN, OHIO, Oct. 16.—Lorain will offer the most pretentious course of musical artists and attractions that has ever been presented in this city during one season. Among the artists engaged are May Peterson, the New York Chamber Music Society, Allen McQuhae, tenor, who scored such a success last year that he will appear twice during the series; Ellen Rumsey, contralto; Herman Sandby, Danish 'cellist; Greta Torpadie, soprano; Yolanda Meró, pianist, and Otilie Schillig, soprano, and John Quine, baritone. All the concerts will be given in the High School Auditorium and will be extended over the winter season.

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KEY
in

Philadelphia Public Ledger:

"Miss Williams sang Elsa in 'Lohengrin' with more artistic finish, a deeper understanding of its significance and used her voice with better technique than any of her experienced associates. The Capitol management is to be congratulated on having given this young American her chance."



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Public Ownership of Baltimore's Largest Auditorium Gives Impetus to Musical Life

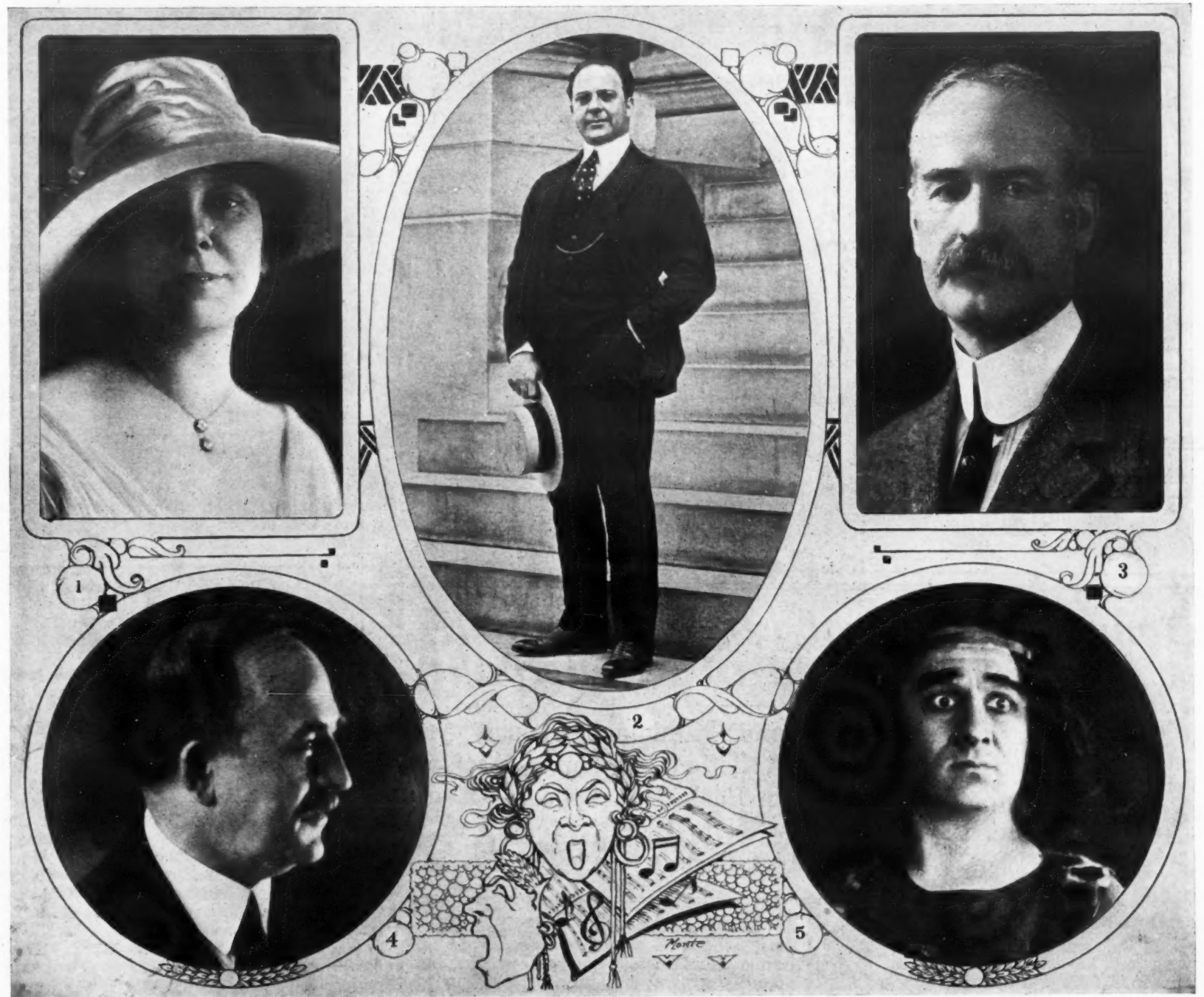
Corporation Now in Charge of Lyric Theater Improves Building and Plans New Series of Concerts—Municipal and Visiting Orchestras Will Provide Numerous Concerts—Mrs. Wilson-Greene, from Washington, Inaugurates Artists' Series—Peabody Recitals to Continue—Stieff Hall Will House Concert Course

BALTIMORE, Oct. 16—The outlook upon the musical horizon of the 1920-21 season shows a calendar crowded with important musical events in which local musical enterprise and progress are definitely marked through the public ownership of our chief music hall, the Lyric, through the advent of new managerial forces into our local field, which will introduce many star attractions, and through such efforts as are represented by our municipally governed symphony orchestra, the performances of the Baltimore Opera Society, the activities at the Peabody Conservatory of Music and other concerts contemplated under the direction of Baltimore musicians and patrons, and such as will be booked through the management of the new Stieff Hall.

When the local public shall have entered the Lyric at the first concert of this fall, there will be a feeling of keenest interest, for the big hall, this season, begins its new career under the ownership of a company for whose stock all Baltimoreans had opportunity to subscribe. This new era and the radical changes in management, improvements, decoration, lighting system and many other details which have been brought about through the changed ownership, are looked upon with great pride by the stockholders and the general public as well. Dr. Hugh H. Young, president of the Lyric Corporation, and his associates have made every effort to renovate and improve the Lyric so that it becomes a place of which Baltimore may be justly proud for every form of musical entertainment, theatrical and operatic presentations. Frederick R. Huber has been appointed managing director of the Lyric and through his energies there has been announced a schedule of symphony concerts, including the bi-monthly appearances of the Baltimore Symphony Orchestra, Gustave Strube, conductor; the series by the New York Symphony, Walter Damrosch, conductor; Boston Symphony, Philadelphia Symphony, the series of six performances by the Baltimore Opera Society and probable visits of the San Carlo and the Beacham Opera companies, besides the individual appearances of a long list of celebrated artists, singers, dancers, and several groups of well known ensemble organizations.

The series of Sunday afternoon concerts given by the Baltimore Symphony Orchestra, Gustave Strube, conductor, will begin Oct. 31, and continue throughout the season at fortnightly intervals. There will be ten concerts in the series. Programs will be chosen with a view to popular appeal. As these audiences are largely cosmopolitan an effort is made to educate the masses to the refining influence of the classic works, with an enlivening representation of lighter scores and the occasional introduction of a purely American product, and at rare intervals including a work of some local composer. In this last phase of usefulness the municipal organization has given worthy indication of progressive spirit in the past and doubtless will encourage the reception of new works from the pen of local composers.

Among the single artists to appear are Pavlowa, the Duncan Dancers, Sousa with his band, Thomas Burke, Irish tenor; Toscanini and La Scala Orchestra,



LEADING FACTORS IN BALTIMORE'S MUSICAL LIFE

No. 1—Mrs. Kate Wilson-Greene, Vice-President, National Concert Managers Association, Manager, Artist Course, Lyric Theater. No. 2—Frederick R. Huber, Manager Baltimore Symphony Orchestra, Municipal Director of Music, Managing Director of the Lyric Baltimore Choir Bureau. No. 3—Harold Randolph, Director of the Peabody Conservatory of Music. No. 4—Mayor W. F. Broening of Baltimore, a Staunch Supporter of Musical Enterprise (Photo © by Bachrach). No. 5—George Castelle as "Amonasro" in Baltimore Opera Society Presentation of "Aida," 1920; Conductor, Meyerbeer Singing Society; Conductor, Halévy Singing Society.

Salvi, harpist; Kubelik, Casals, Helen Stanley, soprano, and Dambois, 'cellist; Samaroﬀ, pianist; Kindler, 'cellist; Stopak, violinist; Cortot, pianist; Hempel, soprano, and many other artists.

Of special local interest are the announcements of performances to be given at the Lyric by the Baltimore Opera Society. It is the purpose of this organization to give free opportunity to home talent for musical education and operatic experience, and to develop the good taste of the public through these efforts which will aim at operatic production of a high order. Such ambitious plans and altruistic motives are worthy of comment, and it is to be hoped that the Baltimore Opera Society which met with such a glowing reception of its initial work last season will carry on its motives to a fruition which will prove that Baltimore energy is capable of developing local musical growth without falling into the many pits that beset the road of progress of a community enterprise. David S. Melamet, the director, under whose musical guidance the society is preparing its productions, has long labored with vocal organizations of various nature and as a drill master has had success with many performances in the past. The Baltimore Opera Company will present "Carmen," Nov. 2 and 4, at the Lyric; "Hansel and Gretel," Dec. 28 and 30, and "Lohengrin," with Morgan Kingston as guest artist in the title part, on April 25 and 27.

Symphony Orchestra Plans New Artists' Series

Among the most important bookings at the Lyric are the five concerts which comprise the Artist Course under the management of Mrs. Kate Wilson-Greene, whose advent into the field of local musical endeavor is to be welcomed indeed, for through her activity Baltimoreans will be given an opportunity of hearing recitals by Mme. Galli-Curci, Fritz

Kreisler, Mme. Louise Homer and her daughter in joint recital, Alma Gluck and Efreim Zimbalist in joint recital, and Sergei Rachmaninoff. Mrs. Wilson-Greene has long been associated with the musical interests at Washington and in spreading her activities to Baltimore is sure to meet with a responsive public

who are to be selected for the series of recitals at the new Stieff Hall have not been definitely prepared at this writing. Details will follow later.

Peabody Conservatory Expanding

In glancing over the prospects of the coming musical season it becomes evident that the manifold cultural and educational features fostered by the Peabody Conservatory of Music form a large portion of the musical fare that is offered to our local public. Though there has been a slight increase in tuition fees, the enrollment this season promises to surpass the record enrollment of last year. This influx of pupils will tax the capacities of the institution which has upon its faculties a list of eighty-five representative teachers. Among the recent additions to the faculty are Pasquale Tallarico, an American pianist, and G. Herbert Knight, a Canadian organist. Director Randolph plans to give the usual series of Friday afternoon artist recitals at which prominent European and American musicians dispense programs of a high musical value. Besides these there will be performances by the Senior Orchestra under Gustav Strube's direction and the Student Orchestras under Franz Bornschein, a series of free organ recitals and weekly series of student recitals. The performances of the Opera Class, under Barron Berthald will afford the vocal students practical experience in stage deportment and operatic singing. More complete plans will be stated at a later date. The enrollment at the Preparatory Department of the Peabody Conservatory of Music has been unusually large. May Garrettson Evans, superintendent of the department, has chosen a staff of energetic teachers who inculcate modern principles with significant results as is proven at the many student demonstra-

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Peabody Friday Recitals.
Mrs. Wilson-Greene's Artist Course.
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Opera Society.
Peabody Conservatory.
European Conservatory.
Many Excellent Teachers.
Various Singing Societies.

and incidentally become a factor in the development of local musical culture.

The new régime at the Lyric has indeed been alert to the possibilities of expanding the musical interest as can be gleaned by the full outlook for the season. Besides these announcements there are being considered the possible arrangements of a series of morning musicales similar to those given in New York, and there is further thought of instituting a series of programs devoted entirely to the work of local composers. These Manuscript Concerts are to be planned after those that were in vogue during the life of the Florestan Club, at which representation was given to compositions by Gustave Strube, George Boyle, Charles Bochau, Howard Thatcher, Abram Moses, Franz Bornschein, George Siemon, Robert Paul, Theodore Hemberger and other local composers.

The list of bookings and the artists

[Continued on page 144]

BALTIMORE, MD.

[Continued from page 143]

tions throughout the terms. A system of credits is given in both the Advanced and the Preparatory Departments through which students at Hopkins University and the various secondary schools may be granted full major credit in music. This recent innovation has been taken advantage of by a large number of pupils. To meet the many requirements by schools and colleges, a Teachers' Appointment Bureau has been established. The Bureau will enable those who have graduated and also the advanced students to secure positions. It is under the management of Frederick R. Huber, who also has charge of the Concert Bureau of the Peabody Conservatory of Music.

Singing Societies Active

George Castelle, conductor of the Meyerbeer Singing Society, announces that these singers will be heard in three programs, in Washington, Norfolk and Richmond, besides their local appearances. The organization consists of sixty-five Russians who are endeavoring to present their national music under the capable direction of their leader. The programs comprise liturgical and secular Russian examples and also some traditional Hebrew compositions.

The Halevy Singing Society, a female chorus of forty voices, under Mr. Castelle's baton, will be heard in several programs throughout the season, the exact dates to be announced later. Besides these events Mr. Castelle will present with the aid of these choruses Mendelssohn's "Elijah" during the course of the season. He also contemplates giving acts of "Rigoletto," "La Forza del Destino," "Thais," and the entire operas "Cavalleria Rusticana" and "Pagliacci" at the new auditorium of the Madison Avenue Temple. The new hall has a seating capacity of 500 and is equipped with a stage with scenery and lighting facilities. Besides these concerts are planned for his choruses.

Oratorio Society May Disband

At this writing Josef Pache, whose musical interests are represented by the Baltimore Oratorio Society and the Woman's Philharmonic Society, has not announced any plans. These two musical bodies have in the past been successful to a degree through the energy of Mr. Pache. Our city is large enough to have these musical interests continue. Though the past season may have led the public to believe that choruses of this kind have failed to meet with public demand, the passing of these organizations would indeed be regrettable.

The European Conservatory of Music, founded in 1900 by John Adam Hugo, and for a number of years successfully directed by Henri Weinreich, is entering upon its twenty-first season with a big enrollment of pupils. The teaching staff consists of Henri Weinreich, director, instructor in piano; Julius Zech, Maurice Kramer and Joseph Imbroglio, violin teachers; Edgar T. Paul and William Chenoweth, vocal instructors. Recitals for the public will be given by the staff members. During the season weekly student recitals will be given and at the end of term there will be the usual exhibition concerts.

The president of the Hopkins University Musical Association, Edwin Litchfield Turnbull, announces plans for the Hopkins Orchestra and Hopkins Chorus, under the conductorship of Charles H. Bochau. The organizations will be formed as soon as the courses at the University are under way. Weekly rehearsals will be given and programs of an attractive nature will be prepared for public presentation. The Haydn Orchestra, Charles Plumacher, director, is a community affair which though semi-professional makes an effort to impart musical culture in neighborhoods where concerts are rare. This season will mark further progress for this plucky body of non-professional players.

Along with this list of scheduled appearances there will occur many concerts given by local musicians, small choruses and other musical organizations which will receive mention as the season expands. **FRANZ C. BORNSCHNEIN.**

various public parks before many thousands of people.

An Avalanche of Artists

The coming season promises the most prolific program of visiting musical attractions in the history of the city. Robert Slack's subscription series will introduce the Scotti Opera Company, Benno Moiseiwitsch, Renato Zanelli, Raoul Vidas, Toscha Seidel, Anna Case with Alberto Salvi, Frances Alda, Giovanni Martinelli and Nina Morgana, and the Adolph Bolm Ballet with the George Barrère Little Symphony. Mr. Slack will also bring as special attractions Caruso, Josef Hofmann, the Chicago Opera Association, which is booked for an entire week, and the New York Philharmonic. The San Carlo Opera Company and other attractions are being negotiated for.

A. M. Oberfelder offers in his popular priced subscription course a list of fine artists. They include Margaret Matzenauer, Rosa Ponselle, Margaret Romaine, Riccardo Stracciari, Max Rosen, Leopold Godowsky, the New York Chamber Music Society, and the American Syncopated Orchestra, this list of famous artists at 62½ cents a concert for the best seats and half that amount for gallery seats! To encourage attendance by young people of school age, Mr. Oberfelder offers half-price tickets to students. Surely few American cities offer equal opportunities to hear such famous artists at so small a cost. Mr. Oberfelder will bring several special attractions, among them Mme. Schumann Heink, Jan Kubelik, and Lada, the dancer.

Add to the foregoing attractions the several "specials" that are sure to be booked as the season progresses, the weekly organ recitals and monthly community "sings" given by the city, performances by the Municipal Chorus and by other local smaller choral forces, and it will be seen that the people of this remote city will have opportunities of hearing music that compare favorably with cities of its size more advantageously located.

Musicians for State Association

Fostered by the Musical Society of Denver, of which Mrs. James M. Tracy is president, a convention has been called for this month for the avowed object of forming a State Music Teachers' Association. All professional musicians of the state are invited. Edith Louise Jones is chairman of the committee in charge of the convention. Music credits and standardization of teaching methods are among the objects suggested by Miss Jones' committee as worthy of the new association's attention.

The Wolcott Conservatory of Music, David D. Abramowitz, director, has just been founded by Mrs. Anna Wolcott Vale to operate in affiliation with the Wolcott School for Girls. The new conservatory announces its aim "to provide a serious and complete institution of art and learning that will command a place beside the foremost in the country." A faculty of twenty-seven instructors is announced,

all of whose members were recruited from the local field with the exception of Francis Hendriks, pianist, who returns to his native city from Pueblo, where he has been teaching for several seasons.

A distinct loss to the musical life of Denver is presaged in the announcement of Blanche Dingley-Mathews that she will take up her work in the East at the close of the present season. Mrs. Mathews has, during her residence here of more than ten years, built up one of the largest and most widely known piano schools in the country. Furthermore, she has contributed in public-spirited service to the community more than can be told in mere words. Some of her conspicuous achievements have been official acts as president of the Musicians' Society and chairman of the Municipal Music Commission.

School Music Presages Results

The recent engagement of W. A. White as supervisor of music in the Denver public schools gives promise of greater actual achievement along the line of sound musical culture and a closer affiliation between the professional forces of the city and the workers in school music. Mr. White has, during his few months of work here, impressed the community by his intelligence and his grasp of the function of school music as a force for good citizenship. Some notable choral and orchestral developments within the school forces are anticipated under Mr. White's program.

Shout the glad tidings! Denver choir salaries are mounting! Several local churches have almost or quite doubled their former appropriations for singers. Students of the phenomena attribute the advanced salary scale to competition for the services of popular singers rather than to any altruistic motives. Competitive bidding is particularly brisk in the tenor section, where the supply is less than the demand. Any high-voiced gentleman warbler who wields a wicked top note and is unappreciated in his own home town should take the first train for Denver.

Alexander Saslavsky's chamber music trio is once more offering a series of choice concerts to the Denver public. Zella Cole-Löf, one of the most brilliant of local pianists, has assisted Mr. Saslavsky since the departure of Alfred De Voto of Boston, who helped open the series. Mr. and Mrs. Saslavsky will return to Los Angeles after the close of their concert series here.

J. C. WILCOX.

Denver's Musical Life Quickened by Active Aid of Municipality

Municipal Music Commission and Municipal Chorus Are Corner-stones of City's Artistic Structure—Artists, Opera Companies and Ballets Booked to Appear—Many Concerts at Popular Prices—New Conservatory Established—School Music Achieves Results

DENVER, COL., Oct. 16.—Not all of the desirable things in the way of musical development prophesied for Denver in these columns a year ago have been realized. Nevertheless a retrospect reveals certain achievements to which the citizens of this community may point with pride. The endowed symphony orchestra, for which such high hopes were entertained in the autumn of 1919, is still an intangible dream. The project has not been dropped and may, indeed, come into being almost any time. On the other hand, our Municipal Music Commission sponsored a "Week of Music and Allied Arts" in early June that struck a new note in civic art expression. This celebration, conceived and in a large degree directed by Blanche Dingley-Mathews, chairman of the Municipal Music Commission, enlisted the co-operation of practically every music and art group in the city. Plans for its continuance are being made.

In the absence of a permanent orchestra, the Municipal Chorus remains the most potent organized force in the city's life. This organization, continuing under the direction of J. C. Wilcox, is resuming regular rehearsals next week and will offer several short cantatas and part-songs in periodical concerts, a repetition of Arthur Farwell's "The Evergreen Tree" at Christmas, and some major choral work in the spring festival, if it is definitely decided to continue that function.

Palmer Christian, the Chicago musician, who was appointed municipal organist here during the past winter, has steadily grown in public esteem during the season and has given some noteworthy performances. Unfortunately, the varied uses to which the City Auditorium is put have interfered several times with a proper setting for the organ recitals, and they have, consequently, sometimes

WHAT DENVER OFFERS IN MUSIC

Municipal Music Commission
Municipal Chorus
Municipal Band
City Auditorium Concerts
Slack's Subscription Series
Oberfelder's Subscription Concerts
Musical Society of Denver
New Wolcott Conservatory of Music
Public School Music

failed to give a favorable hearing either to our magnificent instrument or to Mr. Christian; but whenever conditions were propitious the organ recitals have been notably fine. So far as I have been able to learn from personal observation or inquiry, the Denver municipal organ concerts attract a much larger average attendance than any similar series given in this country.

The Municipal Band, under leadership of Henry Sachs, assembled an unusually high-grade personnel the past summer and played in the Civic Center and the

The Wolcott Conservatory of Music

Mrs. Anna Wolcott Vale, Founder
David D. Abramowitz, Director and Dean of Faculty

A COMPLETE INSTITUTION

AMONG THE INSTRUCTORS—

David D. Abramowitz, Mrs. Florence L. Abramowitz, Francis Hendriks, Frank Lusschen, Mrs. Flounoy Rivers, Edw. J. Stringham, W. A. White, Violin, Piano, Voice, Cello, Organ, Public School Music, Theory, Orchestral and Band Instruments, Opera and Students Orchestra. This school grants Diplomas, Bachelor of Music, Master of Music and Doctor of Music degrees under the laws of the State of Colorado.

For Dormitories, Catalog, etc., address

THE WOLCOTT CONSERVATORY OF MUSIC,
Opens September 21. Denver, Colorado.

CLUB SPONSORS MUSIC IN NEW BRITAIN, CONN.

Organization Engages Artists and Provides Musicales Each Month for Patrons

NEW BRITAIN, CONN., Oct. 16.—New Britain has a very promising musical future, according to the plans of the different musical organizations. The New Britain Musical Club has elected officers, Theron W. Hart being chosen president again. The plans of the club call for eight musicales beginning Oct. 18 and will be held every third Monday evening at the Grammar School hall. The club has engaged Harold Bauer, pianist, for a recital and Giovanni Martinelli, tenor, will also be heard. The plans also provide for at least two lectures by prominent critics whose names will be announced later. The associate membership is expected to reach 500 before the season begins.

There is a new musical organization that will be known as the New Britain Symphony Orchestra, having for its officers Charles Mueller, president; Walter Occup'n, treasurer; Herbert Anderson, secretary, and Joseph Clair Beebe, who is organist and choir director at the South Congregational Church, will be the director. Herbert Anderson, the violinist, is concertmaster. The season's activities have not been mapped out yet, but they will include two or three public concerts. The active membership will exceed fifty, comprising the best musicians of New Britain and vicinity.

The New Britain Choral Club has not yet held its annual meeting, but John Lindsay, president, gave assurance that it will be held in the near future and that the season's activities will begin soon. There will be a cantata, or possibly an oratorio, presented in the spring with two or four artists to assist. The active membership numbered more than 100 last season and the officers are confident this number will be doubled, so that a pretentious work can be taken up under the able leadership of E. F. Laubin, who has directed the club since its inception. **F. L. E.**

S. R. O. Sign Sure to Be Overworked at Pittsburgh Concerts

Local Managers Have Prepared the Most All-Embracing Musical Program in the Steel City's Experience—Orchestra Association to Present Stokowski's Players—Heyn, Ellis and Art Society Presentations Offer a Wealth of Stellar Attractions—Opera, Chamber Music, Popular Concerts, and Choral Productions Will Assist in Forcing Music-Lovers to Step Lively

PITTSBURGH, Oct. 16.—The dinner is prepared M'sieu, what shall it be? A delicate piece of *poulet*, some *petits pois*, a portion of *poisson* or some *que voulez vous?* All of which is by way of saying that our musical menu is ready and that we have tucked our napkins under our chins in the approved *Café des Enfants* fashion, and we are set. We are to have everything this season from the roast beef of old England to tasty French pastry; there will be plenty of *sauce piquante*, some paprika, a few muttons with capers, and a goodly amount of hash.

We might carry the analogy further (one always carries it too far!) and say that we are absolutely at a loss as to what to order. Shall it be this, shall it be that?—and so we leave it up to friend wife and she does the ordering as is her wont. And so it is in life musical and matrimonial; no mere Pittsburgh man could possibly choose his fare this season. Everyone in the world is coming here, and they will all come with new gowns, new voices and new ways of carrying their embonpoint.

All the local managers are out in front bally-hooing their wares; they all predict an S.R.O. season. Genial old Orlando Furioso is with us, merry rodomontade and happy hyperbole are rampant, and it must be said that there is some occasion, as the Iron City is about to enter the biggest and best season of its career. The city is opulent and people from the oppressed wealthy to the *nouveau riche* laboring man are intent upon spending their gains. Heigh-ho, a sleepless season for all of us, the traffic over the Pennsylvania Railroad is going to be heavy, and great is the joy thereof.

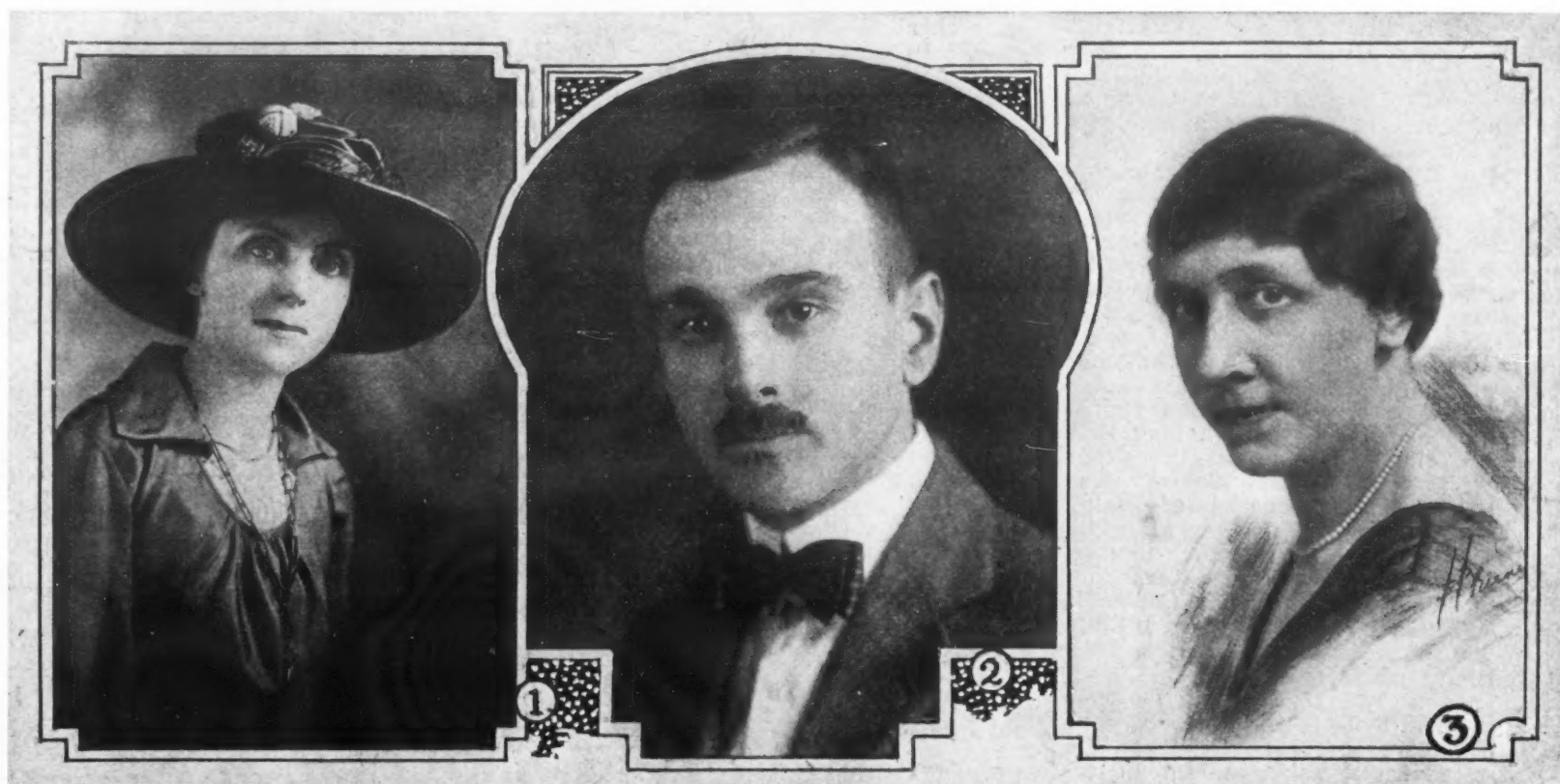
Philadelphia Orchestra Concerts

The Pittsburgh Orchestra Association presents the Philadelphia Orchestra for its fifth season in five Friday evening concerts and five Saturday afternoon concerts. It promises to be the gala year of the Philadelphia visitations, as not only will Leopold Stokowski direct, but we shall have the pleasure of hearing that virtuoso from the City of Straights, Ossip Gabrilowitsch, conduct the January concerts. Comparisons may be odorous, but they represent, nevertheless, a great indoor sport. Pittsburgh is anxiously awaiting the two conductors of the same great orchestra.

As solo attractions with the orchestra the Pittsburgh Orchestra Association has secured that "Prince of Tenors" (may there never be a republic!) Alessandro Bonci; he is a prime favorite here. Mischa Levitzki, who swept the town like a tornado last year, is expected to return and repeat. The Iron City is whetting its appetite in anticipation of his artistry. May Beegle is local representative for the orchestra.

The Heyn Concerts

If ever there was a woman born to manage it is Edith Taylor Thompson. She is ambidextrous. She has concert legerdemain down to the place where managing is the finest kind of art. Edith Taylor Thompson sends out a prospectus that reads more like an *édition de luxe* of Who's Who in the double A class than any that has thus far come along. The Heyn concerts begin with Mary Garden. Voilà! The town sells out! There is only one Mary and all Allegheny County



LEADING PITTSBURGH CONCERT MANAGERS

No. 1—May Beegle, Manager of the Pittsburgh Orchestra Society, the Friends of Music, the Ellis Concerts, and Independent Concerts; No. 2—James A. Bortz, Newest of Entrants for the Pittsburgh Concert Derby (Not the Brown One). Gifted and Clever, He will Undoubtedly Steer the Popular Concerts to a Prosperous Finish; No. 3—Mrs. Edith Taylor Thompson, Manager of the Heyn Series, Local Representative of San Carlo Co. and Many Independent Concerts.

is going to be there when she appears. Believe it or not, there will be women there that night who will learn for the first time how to wear a gown. As for singing—Well, if Mistress Mary from Chicago sings as well in concert as she did in "Tosca" last season, that will be good enough to satisfy even a captious critic.

Then there is to be "family night," or at least the Homer ladies. Mme. Louise and Louise, Jr., the contralto and soprano of the species, will be here. As Mme. Homer is a Pittsburgh girl, and if I am not mistaken her daughter made her debut here some few years back, there will be an overflow audience the night they come. The third concert will bring Grace Wagner, soprano; Caroline Lazzari, contralto, and Lenato Zanelli, baritone, with that peerless pianist, Frank La Forge, at the piano. Josef Hofmann will play the fourth program, as only he can play. Will he play Dvorsky? Or now that we know the truth, will it be Divorce-sky? We hope so, as we thoroughly enjoyed him.

The last concert will have a trio of instrumental celebrities. There will be no less than the famous and favored Harold Bauer, pianist; Pablo Casals, 'cellist, conqueror of a thousand hearts and phonographic discs. The party of the third part will be the distinguished Jacques Thibaud, violinist. If this is not a trio to conjure with, what is? As a finale to a series it leaves nothing to be desired. Will Mrs. Thompson "turn 'em away"? Will prohibition fail?

Besides the above activities, Mrs. Thompson will present Jan Kubelik, the greatest of the tribe of Jans, on Thanksgiving night. She will also give us Alma Gluck and Efrim Zimbalist in a joint recital. She is now contracting with Fortune Gallo for a November date for Pavlova. Just to make life more complicated she will bring the San Carlo here for a week of popular opera, and then the Vatican Choir and the famous St. Cecilia Orchestra.

The Ellis Concerts

May Beegle, who is as clever as she is charming, and as capable as she is captivating, has sent out a pronouncement to the effect that "The Ellis Concerts (like the circus) will be bigger and better than ever this year." You need never doubt that woman's perspicacity, sagacity or veracity. If you see it in a Beegle prospectus it's so! And so she has promised us four concerts of stellar attractions, the first being by the thoroughly delightful Frieda Hempel, whose name is a household name. She will be aided and abetted by Mario Laurenti, not so well known, but highly spoken of. The second will be that greatest of surges, Serge Rachmaninoff. Off all the keyboard exponents last year, there was not one who made the irradicable impression that did this remarkable Russian. We await him. Julia Claussen,

whom we have heard and found happiness therein, will return with Ada Sassoli. Fritz Kreisler, that knight-errant of the fiddling fraternity, will bring the Ellis Concerts to a close, and when he steps out upon the platform at Carnegie Hall it will be *quelque finis*, as we say in our best Pittsburgh French. The Ellis Concerts may not be lengthy,

society in the country that has had the prosperous continuity that this body has enjoyed, I know not its name. To keep the standard high and to give representative programs is a difficult thing, and this society has never failed.

Friends of Music

The Pittsburgh Friends of Music, modeled after the New York Friends of Music, and separated from them by the Alleghenies and a few other details, makes one of the really important announcements of the approaching season. It must be remembered that Pittsburgh is a Presbyterian town and that the Sabbath is as sacred to us as the tariff is to the Republicans and the League is to the Democrats. Yea, even more so. We have never had anything going on here of a Sunday afternoon but the Monongehela River and the H. C. of L. The Friends of Music propose to give a series of four Sunday afternoons of chamber music in the Hotel Schenley. Those of us who are not much given to praying have bought a Chinese prayer wheel with a self-starting squirrel inside it, and we are sending in no end of petitions for the Friends' success. If they fail, there will undoubtedly be a pogrom of Presbyterians.

The Friends of Music announce chamber music combinations of unusual attractiveness. First there will be that hardy perennial and perfectly satisfactory Flonzaley Quartet. These four men are more than a habit in Pittsburgh; they are an institution. They will be followed by the Elschuco Trio, who played here last year and won a host of admirers. Mischa Levitzki will again return and demonstrate what the art of piano playing really is when personality and technique are properly fused. The last concert of the series, and an interesting one beyond cavil, is that to be given by J. Campbell McInnes, the English baritone. Mr. McInnes sang here last year and made a permanent impression with his intelligent selection of songs and his presentation. There will undoubtedly be an extra concert in which Alfred Cortot will be the feature. That is the plan just now. The Friends wish to present him. They know that the city is partial to the famous Frenchman, and so they are planning an aftermath. The Friends already announce a capacity house, and they are three months away from their concerts. It shows what a splendid roster will do.

Popular Concerts

James A. Bortz, a new manager with a new message, has forged to the front. He is presenting what really are likely to prove "Popular Concerts." His admission fee, while lower than that for the other courses, is making a quick appeal to the public and at present indications he will "sell out." Everyone is wishing him success and a rich melon-

[Continued on page 146]

GIVING PITTSBURGH ITS GREATEST MUSICAL PROGRAM

Pittsburgh Orchestra Association.
Heyn Concerts.
Ellis Concerts.
Pittsburgh Art Society.
Friends of Music (Chamber Music Concerts).
James A. Bortz's Popular Concerts.
Pittsburgh Choral Society.
Cecilia Choir.
Tuesday Musical Club.
Mendelssohn Choir.
Pittsburgh Male Chorus.
Apollo Club.
Heinroth Organ Recitals.
Dallmeyer Russell Piano Recitals.
Bernthaler Trio and Sandek Ensemble.

but they make up for it in compressed richness. Without going out of my way, I predict an S.R.O. audience for these artists when they appear.

Just to prove that managing two or three series is as child's play, Miss Beegle will bring the Detroit Symphony under Ossip Gabrilowitsch and La Scala Orchestra under Arturo Toscanini. Merely to tuck in a few spare moments and to keep Carnegie Hall from rusting she is bringing Sousa and his band, Mme. Schumann-Heink and the Creature Opera Company and, in order that our life may be full to overflowing, she will give us Chicago and a week of their really grand opera.

The Art Society

The Pittsburgh Art Society, our oldest and in many ways our most distinguished course, offers an inviting roster for this year. The Art Society, under the management of Mrs. G. N. De K. Wilson, seems to take on new leases of life as the years roll onward. Maybe it is because Mrs. Wilson has the faculty of remaining ever young; anyway, the society will blossom this season, as doth the green bay tree. In October Mabel Garrison sings. Lada, the lovely one, comes in November; the Letz Quartet gives us superior chamber music, and Harold Bauer plays as is his wont. The month of Janus sees Jacques Thibaud, followed by Arthur Hackett, and for a finale, Eva Gauthier and the New York Chamber Music Society close the season.

This will be the forty-eighth year for the Art Society. If there is another

PITTSBURGH, PA.

[Continued from page 145]

cutting. His list of attractions contains the following formidable folk: Arthur Middleton, the finest *Elijah* we have had; he will be heard in recital assisted by May Mukle, she of the cunning fingers and warm tone. Mme. Corinne Rider-Kelsey will treble, as we know she can, and young Max Rosen will attune his four strings to a novel program. Dan Beddoe, hero of the Welsh, will sing in conjunction with Thelma Given, violinist. Ernest Hutcheson of Chautauqua and a thousand concerts will play. We hope it will be Brahms. Maria Conde, coloratura soprano, will appear on the same program. Charles Clark, the noted baritone, is a singer we have waited long to hear. It has been a long time since the old days in Paris. He comes with Cecile De Horvath, pianist. The Bernthaler Trio, composed of Ralph Lewando, violinist, Joseph Derdyn, 'cellist, and Carl Bernthaler, pianist, will give a program of new works, including Charles Wakefield Cadman's trio. With them will be Mildred Dilling, harp virtuosi.

Speaking of Charles Wakefield Cadman—and we speak of him all the time in Pittsburgh!—he will appear as they say in vaudeville, "in person," assisted by the Princess Tsianina, Indian soprano. Is it true that she is the "Last Bernthaler Trio, composed of Ralph o' the Mohigans"? Anyway, Pittsburgh will give them a royal greeting, with the keys of the city or cork-screw, or whatever the symbol is that spells welcome. The final concert of the series is yet to be released, though it is said to be one of the surprises of the season. Most of us are blowing hot or cold. Maybe it will be Eva Tanguay, who knows? There is one thing Mr. Bortz is doing in his series, he is presenting a series of duet recitals. Each program contains a man and a woman, and one is a vocalist and one an instrumentalist. An idea, *n'est ce pas?*

The Pittsburgh Choral Society

That nascent organization, our newest aggregation, The Pittsburgh Choral Society, has just concluded its preparations for the coming season. Charles N. Boyd is director and he has chosen for his three concerts singers of the first magnitude. That he will sell out his house is a foregone conclusion. No one in Pittsburgh could possibly resist the following personalities, to say nothing of the excellent brand of choral work done by the club. *En passant*, the Choral Society was the only one in Steelton that has 90 per cent rehearsals. With that loyalty, plus one year's choral experience, the sky will be the limit. There are 100 singers in the club. For the first concert Reinald (How do you spell that name?) Werrenrath will show us what a concert baritone really is; the second concert returns Merle Alcock, she of the pleasant face and the lovely voice; the final concert reveals that delectable bit of femininity, May Peterson, in new songs and the same old happy smile.

The Cecilia Choir, also under the baton of that *Pook Bah*, Charles N. Boyd, announces programs of American, English and Spanish works. Also Palestrina's "Missa Brevis" and Ferrata's "Messe Solennelle." Their program is to be entirely sacred and sung *a cappella*. It is for just such choruses as that that Clarence Dickinson and Kurt Schindler were born, and the choir does them honor, you may believe. The choir will use its own soloists (No dealers need apply!) and some of them are right good voices, so everybody from Castle Shannon to Aspinwall will be happy.

The Tuesday Musical Club

An attractive pronunciamento has been issued by the Tuesday Musical Club. Charles N. Boyd, director of the club choral, has arranged a number of unusually fine concerts. Some time during the year the choral will sing its new prize competition winner. There will be a concert of chamber music; new soloists will be heard and new works featured. The club will carry on its altruistic work for which it has been famous. In the realm of women's organizations, there is no finer body of women than the Tuesday Musical Club.

The Mendelssohn Choir, Ernest Lunt, director, will present its finest performances this coming year. Never has the choir been so vocal and so capable. The board of directors announces Sullivan's "The Golden Legend"; the second concert will be Horatio Parker's "Horo-

Novissima," America's finest choral work, and the third concert will comprise short choral numbers sung *a cappella*. In addition to the above, the choir will give its annual Christmas-tide performance of "Messiah." The best singers in the East are being considered for the concerts and, while it has not definitely been decided just which ones will be chosen, it is said New York, Philadelphia and Boston will furnish most of the leads. The Mendelssohn Choir is known for the high type of singing it presents; as a drillmaster there is no more efficient leader than Ernest Lunt.

The Pittsburgh Male Chorus, Charles Heinroth, director, will give its season of two concerts. The chorus is considering two New York soloists for its attractions. The chorus is said to be in fine shape; with money in the bank and tenors to burn.

The Apollo Club, oldest of choral societies, announces its year of two concerts and a concert reception. Rhinehart Mayer, director, anticipates one of the most successful seasons. The club will

engage two artists, though they have not yet been contracted for.

Heinroth Begins Organ Recitals

Charles Heinroth, city organist, has begun his fall recitals. He will purvey as his wont the classics to the masses. Too much cannot be said of the high standing of his work and his performances. Sunday after Sunday sees him filling the huge hall. That his recitals are appreciated anyone in Pittsburgh will attest.

Over in Allegheny, several kilometers away, Casper Koch is delighting his thousands. He, too, is playing the finest type of organ literature. Both of these men are powerful factors in the city's concert life.

Dallmeyer Russell, the city's best known concert pianist, will give a series of recitals. Mr. Russell has a number of out-of-town concerts booked. He is preparing a vast amount of new piano material.

The Bernthaler Trio and Mr. Sandek Ensemble are hoisting their sails and, to mix the metaphor, they are adjusting their non-skid chains. As to the music teachers, What ho! my hearty! there should be a special fall number for these "fall guys." Here endeth the lesson from the Philistines.

HARVEY B. GAUL.

Utica, N. Y., Absorbed in Plans For Extensive Musical Season

B Sharp Club, a Potent Factor in City's Musical Development, Covers a Wide Field of Activity—Utica Conservatory Reports Large Enrollment—Haydn Male Chorus and Philharmonic Society Hard at Work

UTICA, N. Y., Oct. 16—So many delightful musical events will be given in this city during the coming winter season that Uticans are assured the greatest pleasure on divers occasions. Under the auspices of the B Sharp Club, a series of evening concerts and afternoon recitals will be given. Other musical organizations have made arrangements for a banner season and the year 1920-21 is expected to exceed in enthusiasm and participation any previous musical year.

Four evening events arranged by the B Sharp Club are as follows: Oct. 18, joint recital of Anna Fitzzi, soprano, and Edward Lankow, bass; Dec. 7, piano recital by Harold Bauer; Jan. 5, recital by Chamber Music Society; Feb. 21, violin recital by Albert Spaulding. These engagements will be filled at the Gaiety Theater. At present the B Sharp Club church consists of eighty-three members. There are forty-one student members, seventeen honorary members and 1158 associate members in the organization, with over 150 names on the waiting list. Afternoon recitals conducted by the club will begin Nov. 4, when Elizabeth Pooler-Rice, reader, will give three one-act plays at the New Century Auditorium. Dec. 8 is the date for the second recital, and on that occasion the B Sharp Chorus will make its appearance, assisted by Harry Rowley, baritone, a native Utican, who is now soloist at the Cathedral of St. John the Divine in New York. Tabernacle Baptist Church is the place for the concert.

The third afternoon recital will take place March 16, at the New Century Auditorium, with Valerie Deuser, vocalist, and the Alderwick String Quartet assisting. The program will consist of folk songs. For the final recital the club will bring to Utica Dr. Frederick Wolle, organist. The date of this engagement has not yet been fixed, but it is expected that it will take place in April.

Prizes to Student Members

To stimulate interest among the student members the club offers three prizes this year. Each prize consists of \$5 in gold, and will be given for the following: Best record in attendance for the year, best paper on the life of a well known composer and for excellence in interpretation. Once a month, the third Wednesday, the student members hold meetings in the New Century Auditorium, and interesting programs are carried out at these sessions.

For each month a program committee has been appointed and the student members will arrange to observe the occasion in a fitting manner. Following is the schedule: October: Mrs. Ree T. Rhodes, chairman, Hallow'en program; Mar-

garet Maher, Ruth Windheim, Doreine Jones, Sophie Kombmer, Beatrice Rowlands, Ruth Clapp, Marjorie Robart, Maida Rees; November, Mildred Robbins, chairman Thanksgiving program; Dorothy Heron, Lois Newton, Mary Kinloch, Nelson Young, Clarence Reynolds, Alice Newman, Roger Whitmore, Francis Malone and Anna Cruickshank; December, Martha Williams, chairman Christmas program; Jeanne Hughes, Janet Ferris, Helen Cary, Helen De La Master, Gertrude Ablove, Gertrude Scholick, Doris Broadbent, Brewerton Clarke and Norma Lees; January, Mrs. Jesse W. Schmidt, chairman child's program; Ruth Cole, Clara Wenner, Laura Barrett, Marion Hammes, Ruth Lutz, Helen McBride, Leslie Hugil and Milton Morris; February, Mabel Kempf, chairman Valentine program; Gertrude Gressen, Mary Nickol, Nellie Roberts, Marjorie Cavanaugh, Ida Samuels, Evelyn Balch, Margaret Rahn, Katherine Homrighouse; March, Bessie Stewart, chairman St. Patrick's program; Molly Kimball, Gertrude McNulty, Margaret Griffiths, Inez Mowery, Dorothea Fisher, Le Moyne Ownes, Nicholas Gualillo, Julius Stone, and Amelia Damsky; April, Mrs. W. M. Risinger, chairman spring program; Ruth Gardner, Catherine Agne, Ruth Lockart, Natalie Sullivan, Anna Bookhout, Ethel Gardiner, Katherine Leard and Margaret Windheim.

All student members will be entertained at a valentine party in February.

Extension Concerts

Concerts will be given in various institutions during the winter with the following as chairmen:

Drop Forge & Tool Co., November, Mildred Robbins; State Hospital, March, Mrs. C. Hume Baldwin; Hebrew Community House, April, Mrs. H. F. Mansfield; Home for Aged Men and Couples, Theda Geschwind; the Old Ladies' Home, February, Mrs. Richard Holden; the House of the Good Shepherd, February, Elsie Geschwind; Utica Orphan Asylum, March, Mrs. H. J. Cookinham, Jr.; St. John's Orphan Asylum, April, Mrs. Harold Owens; Parochial Schools, November, Mrs. M. F. Sammons.

Public school concerts in the evening will be given at the following schools: No. 21, October, Kathleen Lynch, chairman; Wetmore, November, Mrs. Richard E. Recknagel; Mary Street, November, Martha Williams; Union Street, December, Mrs. B. W. Breneman; Kernan, January, Helen Griffith; Kemble, February, Mrs. C. L. McCredy; U. F. A., morning assembly, March, Mrs. Francis K. Kernan.

With the opening of the 1920-21 session the Utica Conservatory of Music has an enrollment that exceeds any previous year, Alfred H. Jay and Jo-

hannes Magendanz, two of Utica's leading musicians, are directors of the school. The faculty has been increased this season by the addition of Prof. Stanley Levey, teacher of piano pedagogy, and Elizabeth M. Jay, teacher in the vocal department. The other instructors are as follows: Benjamin Witmer Breneman, Alfred H. Jay, vocal department; Johannes Magendanz, May Emory Breneman, Grace F. Marshall and Florence H. Schermerhorn, piano; Prof. Charles H. H. Sippel, organ; Albert Kuenzlen and Ramon V. Pritchard, violin; F. Percy Green, cello; John Rath, clarinet; Lincoln Holroyd, cornet and all brass instruments; Elizabeth M. Illig, elocution and physical culture.

The Hayden Male Chorus will continue its work during the winter by various engagements in the city and vicinity. Likewise, the Philharmonic Society Chorus will appear in a number of musical events.

Mrs. Bertha Deane Hughes as supervisor of music is making plans for a wonderful season in the school. She will resume the music memory contest, which was so pronounced a success last season.

Mrs. Ruth B. Winne, in charge of the Ruth Viola Blenis Piano School, has 125 piano pupils registered for the new term. She is ably assisted by Edith Reichardt.

Patrons of the Avon Theater are now being entertained with an enlarged orchestra of fifteen pieces under the direction of Carl Merz. A vocalist with grand opera experience is engaged each week to sing at the theater.

ARTHUR E. PFLANZ.

COMMUNITY MUSIC IN

LEAD AT TERRE HAUTE

New Women's Club Will Also Take Active Interest in Guiding City's Musical Appreciation

TERRE HAUTE, IND., Oct. 16.—It is still early to make definite announcements regarding musical events in Terre Haute for this season. Mrs. Lila Kidder, our local impresario, is in Texas and will make no engagements with artists at present.

The music section of the Women's Department Club, a new organization, announces a series of lectures on musical appreciation by Anne Hulman, illustrated by local musicians, to be given throughout the winter, and may arrange for one or two artists' concerts later on. The chairman is Mrs. Edward Hazledine.

The usual concert course will be given at the Conservatory of St. Mary of the Woods, but definite information regarding artists has not yet been given out. Manager Edward Galligan of the Grand Opera House, who brought several excellent musical organizations to the city last season, will probably do the same this coming season. The First Congregational Church will inaugurate a series of half-hour recitals of high class music to be given by local musicians each Sunday evening before the regular service.

An effort will be made to bring John C. Freund, editor of *MUSICAL AMERICA*, to the city during the season. Great interest has been shown in the prospect of his coming. The successful work of Mr. and Mrs. Frank Root of the Community Service Department, who introduced community "sings" in our industrial plants and in the parks last season, will doubtless insure its continuance this coming year.

Terre Haute regrets the removal to Oregon of Carrie B. Adams, a well-known composer of church choir music, and a chorus director, who has been closely identified with the musical life of the city for thirty years. Mrs. Adams has been a very successful leader of community "sings" and throughout last winter drew hundreds of people to the first Christian Church where she has been musical director for several years wherever her Sunday evening songs were announced.

L. E. A.

Marguerite Morgan, Soprano, Heard in Aeolian Hall Recital

Marguerite Morgan, a soprano, gave a recital in Aeolian Hall Tuesday evening of last week, with Conrad V. Bos at the piano. Her program consisted of numbers by Reyer, Bachelet, Gluck, Mozart, Kramer, Seismet-Doda, MacFayden; also "Elizabeth's Prayer" from "Tannhäuser" and some songs of Strauss, Wolf and Weingarten, sung in German and received with more warmth than anything else. The lady's singing was too far below normal standards to warrant serious comment.

H. F. P.

Dayton, O., Plans Greatest Musical Year in Its History

Three Concert Courses, Presenting Many Leading Artists, Women's Clubs, School Orchestras and Chorus and Symphony Association Unite to Make Season a Notable One

DAYTON, OHIO, Oct. 16.—With a background of concerts and recitals promising to excel in richness and variety any which has been given in preceding seasons, the feature of Dayton's 1920-21 season lies in a concerted effort on the part of all agencies to develop musically the younger generations. While splendid concert courses are to be given for the student, those who have passed the student period, or those who are merely lovers of good things musical, according to plans now in operation, all the roads traveled by the musical agencies of this community are to lead to a practical interest in the younger disciples of music.

To realize these plans the Civic Music League, the Dayton Symphony Association, the Women's Music Club, with the Dayton Orchestral Club as an important factor, are combining forces to organize a municipal orchestra which shall serve as an incentive and a goal toward which the student may strive.

Dayton is one of the few cities in the United States having an orchestra in every public school. For more than ten years Conrad Yahreis has trained, under the authorization of the school board, children in the grade schools in their own orchestras. One of the most important musical events of every spring is the children's concert given by a picked orchestra and chorus comprising some 600 children. The result of this training has created a demand for more and better teachers of orchestral and band instruments, and to meet this need two of the schools, the Dayton Conservatory of Music and the Proctor School, have added departments in these studies. Frank Simon, cornetist, and Don Bassett, clarinetist, both of Sousa's Band, have become much interested in the student movement, and to help promote it they have joined the faculty of the Conservatory.

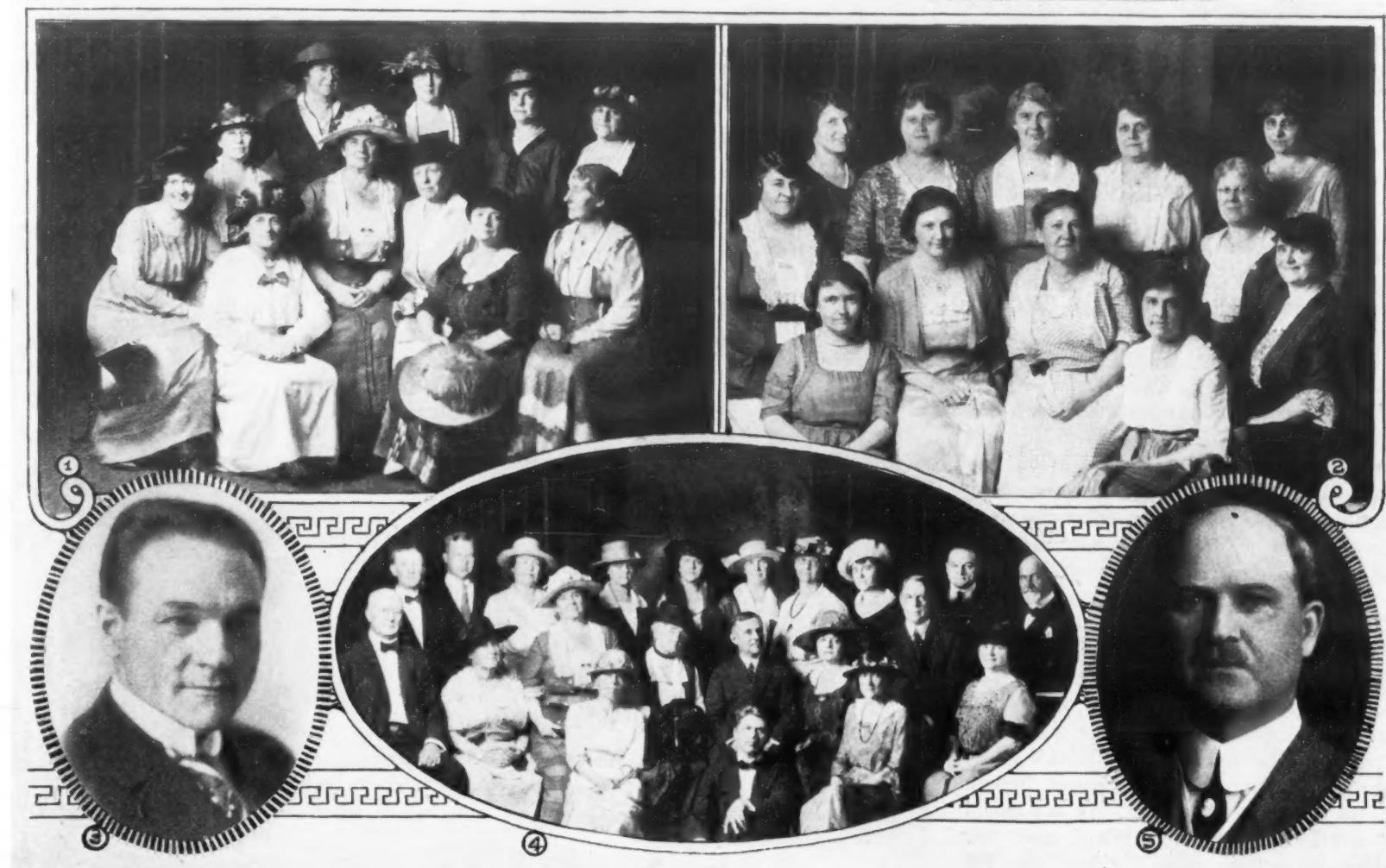
Women's Club Activities

The Women's Music Club is lending a helpful hand. It has recently organized a junior club. In response to letters sent to the music teachers of the city, more than fifty children have already enrolled. Meetings are held once each month, when interesting programs are given by the members. The club has its own officers and its members are eligible to membership in the senior club after three years of active membership in the junior organization, providing they have continued to study with a competent teacher during that period. Mrs. Ralph Bierbaum, Mrs. E. B. Tizzard and Mrs. Charles Seybold are the committee promoting the club.

The Senior Women's Music Club, of which Mrs. Walter Crebs is president, numbers more than 250 active and associate members, and has, in addition to its junior work, planned an active year. Regular program meetings are interspersed with social center concerts given by various members in outlying schools. There will be the usual annual dinner with a concert by a visiting artist in February; a costume recital, April 19; and a December concert given by the club chorus under the direction of Mrs. Clara Turpen Grimes.

Music League Offers Course

The Civic Music League has opened its 1920-21 season with a course surpassing in costliness anything which has preceded it. Seven concerts will be given in Memorial Hall, the artists including Alma Gluck, Salzedo Seven Harp Ensemble; Gogorza; Zimbalist; Hulda Lashanska; Tom Burke; Moiseiwitsch; Claire Dux; and the New York Symphony Orchestra with Walter Damrosch. Season tickets are sold for the course at



PROMINENT FIGURES IN DAYTON'S MUSICAL CIRCLES

No. 1—Dayton Symphony Association Board. Left to Right, Standing—Mrs. F. J. Achm, Mrs. W. A. Keyes, Mrs. F. A. Funkhouser, Mrs. Charles Seybold. Seated—Adelaide O'Brien, Mrs. N. M. Stanley, Mrs. Adam Schantz, Jr., Mrs. H. E. Talbott, President; Mrs. Harvey King, Mrs. J. A. MacMillan and Mrs. Grace Hale Charch. No. 2—Directors of Women's Music Club. Left to Right, Standing—Mrs. Ralph Herbruck, Mrs. Effie Bierbaum, Helen Kittredge, Mrs. Robert Funkhouser, Edythe Drake. Seated—Mrs. Charles Seybold, Mrs. John Pool, Mrs. Robert Waltch, Mrs. Walter Crebs, President; Mrs. F. A. Funkhouser, Mrs. S. S. Stahl, Mrs. Alice Becker-Miller. No. 3—Harry Wilson Proctor, President of the Ohio Music Teachers' Association, Which Convenes in Dayton in June, 1921. No. 4—Civic Music League Board. Left to Right, Standing—Charles Slagle, Gordon Battelle, Ida Kette, Mabel Cook, Mrs. E. J. Barney Gorman, Helen Kittredge, Mrs. O. F. Davisson, Mrs. Edward B. Tizzard, Harry Wilson Proctor, Louis Lott. Seated—Harry Lytle, Mrs. Walter Crebs, Mrs. H. E. Talbott, Mrs. Jeannette Freeman Davis, Mrs. E. M. Thresher, Henry A. Ditzel, Mrs. J. A. MacMillan, Mary Naber, Mrs. Alice Becker Miller. In Front—Charles Arthur Ridgway. No. 5—J. A. MacMillan, President of the Civic Music League.

the lowest possible prices, and on an easy partial payment plan, ranging in price from \$7 to \$3.50. The officers of the League are: President, J. A. MacMillan; vice-presidents, Mrs. E. M. Wood, H. A. Ditzel, Ida Kette, Mrs. Valentine Winters, Mrs. Alice Becker Miller, William G. Frizell, C. A. Ridgway, H. W. Proctor, Gordon S. Battelle; secretaries, Mary Naber, Mrs. Walter Crebs; treasurer, Charles W. Slagle; choral director, J. F. Williamson; managing director, William G. Frizell. On the board of directors are Mrs. O. F. Davisson, Helen L. Kittredge, Mabel L. Cook, Mrs. C. F. Kettering, Mrs. H. E. Talbott, Mrs. J. B. Thresher, Nelson Emmons, Louis Lott, Robert Patterson and F. T. Huffman.

Five Orchestral Concerts to Be Given

Despite the fact that several of the orchestras which have heretofore formed the backbone of the symphony course are not on tour this season, the Dayton Symphony Association is opening its eleventh season with great promise. Beginning

assisted by Mrs. N. M. Stanley, Mrs. E. A. Deeds and Mrs. W. B. Werthner as vice-presidents; Mrs. F. J. Ach, secretary; F. A. Funkhouser, treasurer; Adelaide O'Brien, managing director.

There is also an advisory board, consisting of E. A. Deeds, C. F. Kettering, R. N. King, Charles Seybold, N. M. Stanley and H. E. Talbott and a directorate including Mrs. E. J. Barney, Mrs. John P. Charch, Mrs. Joseph H. Crane, Dr. Elnora Everhard, Mrs. Horace Frank, Mrs. F. A. Funkhouser, Mrs. R. H. Grant, J. C. Haswell, Mrs. W. A. Keyes, Mrs. C. F. Kettering, Mrs. Walter S. Kidder, Mrs. Harvey King, Judge B. F. McCann, Mrs. G. W. Miller, Mrs. J. A. MacMillan, Frederick Olt, Mrs. Adam Schantz, Jr.; Mrs. Charles Seybold, Mrs. C. F. Snyder, Mrs. Edward B. Weston and Conrad Yahreis.

The Thiele "All-Star" Series

A third course of concerts has been added to the season by A. F. Thiele, who in his "All-Star Artist" series will present in Memorial Hall Galli Curci, Matzenauer, Ysaye, Althous, Cortese and Marjorie Squires, soprano, and Robert Schenck, violinist, the latter two former Daytonians. One "All-Artist" star will be presented each month, with the exception of Miss Squires and Mr. Schenck, who will appear together at a December home coming concert. Both the symphony and "All-Star Artist" courses will be given at popular prices. Mr. Thiele opened the season with a concert by Sousa's Band in Memorial Hall.

The season will be marked by the usual number of student and teacher recitals. In addition there will be organ recitals at the First Lutheran Church, given by Henry A. Ditzel, who always gives a Christmas Eve carol recital. Chorus work in the churches is reaching a high standard. Much is expected from the newly organized chorus of the Westminster Presbyterian Church, J. F. Williamson, director, planning secular concerts as well as the sacred. Another chorus has been organized at the First United Brethren Church, under the direction of Charles Arthur Ridgway, organist, and Harlan E. Haines. Gordon Battelle is director of a large vested choir at Grace Methodist Church, and this organization will give several noted cantatas and oratorios in costume during the year. A McHenry McChord, who has recently taken charge of the vested choir of Christ Episcopal Church, is in-

troducing into his programs his own harmonization of the music of the Greek Orthodox Church.

Industrial Concern Aids Music

A large chorus has been organized at the National Cash Register factory by the employees. It is directed by Alfred H. Hartzell, of Cincinnati, who is assisted by Adolph H. Stadermann, also of the Queen City, as accompanist, and George McClellan as manager. The chorus has reached a high degree of musicianship, and in addition to giving factory concerts, accompanied by its own orchestra, Chautauqua and other engagements are being filled.

Great interest is attached to the coming of the Ruth St. Denis concert dancers, Nov. 27, as this is the only dancing program scheduled for the winter, and it is the first essay into the concert and entertainment field by the Dayton Woman's Press Club, the members of which are presenting the dancers at Memorial Hall. Mrs. Edith L. Hall is president of the club.

The culmination of the season will come next June, when Dayton acts as hostess to the Ohio Music Teachers' Association. Dayton has given to the association its president in the person of Harry Wilson Proctor, and he is planning to make the 1921 convention of the association a noteworthy one. E. L. H.

Applaud Simmons in Carmel, N. Y., Recital

CARMELO, N. Y., Oct. 11.—A hearty reception was accorded William Simmons, the baritone, when he sang at Drew Seminary here on the evening of Oct. 9. This recital, which marked the opening of Mr. Simmons's season, was a return engagement from last year. Among the numbers which won him applause were the Prologue to "Pagliacci" and songs by Handel and Purcell. Frances Foster, at the piano, supplied excellent accompaniments.

Levitzi in Demand on Pacific Coast

Mischa Levitzi is in such demand on the Pacific Coast that L. E. Behymer and Selby Oppenheimer, who are booking his tour in the Coast states, have advised Daniel Mayer, the pianist's manager, that they could fill more time than allotted them. Mr. Levitzi will sail for Australia in April, after appearing in about fifteen Pacific Coast cities.

WHAT DAYTON OFFERS IN MUSIC

Civic Music League
Symphony Association.
Women's Music Club.
Orchestral Club.
Woman's Press Club.
Public School Music.
Thiele's "All Star" Series.

in November, five concerts will be given in the Victory Theater, the first to be by the Detroit Symphony, Ossip Gabrilowitsch playing the dual rôle of conductor and soloist. The December concert will be given by the Cincinnati Orchestra, with Ysaye conducting, and Florence Macbeth as soloist; in January, the Detroit organization will play for the second time on the course and Ilya Schkolnik, first violinist, will be soloist. Another appearance of the Cincinnati orchestra is scheduled, and the course will be closed by the Cleveland Symphony Orchestra, with Victor de Gomez as soloist. A matinee concert for children will also be given, according to annual custom, by the Symphony Association. Mrs. H. E. Talbott is president of the association,

Charleston's Newly-Founded Orchestra May Become Municipally Supported Body

South Carolina City Considerers Plan to Raise Guarantee Fund for Orchestra—Woman Conductor, Miss Patterson, Leads Organization—Famous Artists Will Appear on New Concert Course

CHARLESTON, S. C., Oct. 16.—Quite alone, with no financial backing, but by sheer dint of forceful personality and hard work Maud Winthrop Gibbon has changed Charleston from a community where but three or four concerts were given a winter, to a city with a symphony orchestra and a concert season of twenty weeks, and all in the brief space of one year!

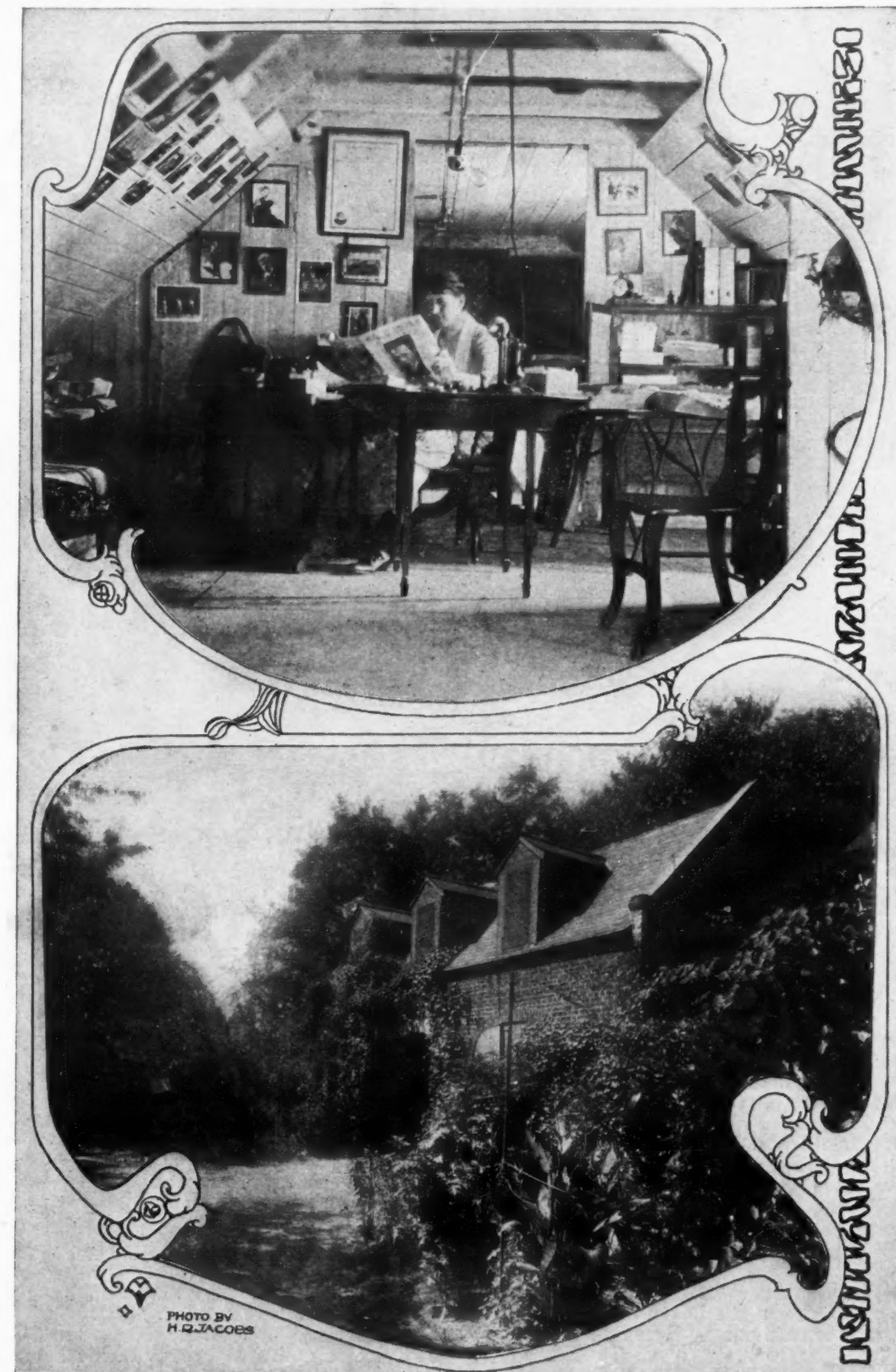
As is well-known, Sunday concerts are almost taboo in the South, but despite such a situation, and determined that Charleston should be broadminded and earnest in the quest of art, Miss Gibbon set about organizing a society which should present the best artists the world offered and personally secured over 200 indorsements to her Sunday concert plan, and proposed that a series of twelve concerts be given, eight by artists and four by local musicians, totalling a cost of some \$10,000 without accepting one cent of guarantee.

To the charter members of the old Charleston Musical Society she announced her plans and requested that they would lend their aid when necessary. They appointed her manager of the re-formed society, incorporated it as a charitable, educational body, and with no capital whatever announced their series of Kreisler, Diaz, Frijs, Lhevinne, Novaes, Thibaud, the Flonzaley Quartet and Casals, and opened their books for subscriptions, it being impossible under the laws to sell tickets save on a membership subscription basis. To foster such a galaxy of artists with no guarantors behind the society, it naturally was imperative to reduce the expenses wherever possible. And as it was apparent that the printing bill would be the greatest item, Miss Gibbon volunteered to do all such work providing the society would purchase a suitable press. Miss Gibbon had never heard of an "em," and Caslon was a base ball star for all she knew of the printer's art. But what others had learned she could too, and much against their will she persuaded the society to buy a motor-driven press and eight fonts of type with which she personally printed the necessary stationery.

The New Symphony

But other dreams were taking shape, too, in the head of Miss Gibbon. Why did not Charleston have a symphony orchestra also? The telephone was kept busy, a notice or two in the daily press, and the day arrived. Six interested men, women and boys attended the first rehearsal, four the second. The weeks went by and one by one the best musicians came, laughingly at first but seriously very soon, and to the surprise of the entire city the Charleston Symphony Orchestra burst forth a well-equipped, well-drilled organization, and gave its first concert Feb. 29, 1920, as the tenth concert of the Sunday afternoon series of the Charleston Musical Society. It was the first symphony orchestra in the South, indeed if information is correct, it has the distinction of being the first orchestra ever to have had a woman conduct its entire symphonic program, and to Martha Laurens Patterson is this honor due. Their second program was given April 2, with a personnel increased to fifty. Added to her already numerous duties Miss Gibbon is the first cellist of the orchestra and a member of the string quartet.

For all this work Miss Gibbon has received no salary and continues the work for next year with the same boundless energy and zeal as before, with the firm belief that in the years to come the so-



Above: Maud Winthrop Gibbon, Manager of the Charleston, S. C., Musical Society, President and Manager of the Charleston Symphony Orchestra. Below: The Picturesque Office of the Charleston Musical Society.

ciety will do more than just pay its expenses and so be able to afford a salaried staff.

That these concerts should be for the people, the prices ranged from \$20.50 to \$3.50 for the entire series of twelve concerts. When the directors of the society suggested that the prices for the coming season be advanced as the cost of the artists had increased 10 per cent, Miss Gibbon declared her resignation would go into immediate effect if they carried out that idea, as to increase the rates would deprive too many of much needed mental food. So the following array of artists in a second season of twelve concerts, can be heard for the minimum sum of \$3.50: Seidel, Braslau, Friedman, Zimbalist, the Cincinnati Symphony Orchestra, the Letz Quartet, Lhevinne and Hempel. All for \$3.50 and four local concerts besides! Already the office reports a subscription list equaling that of last year with several weeks yet before the opening of the season.

Plans are now being formulated whereby the Charleston Symphony Orchestra will become a municipal organization. The Chamber of Commerce has indorsed the plan and several of the prominent clubs and business men will aid the chamber and the city to raise the necessary guarantee so that a modest salary will be available for all (services heretofore having been donated). A season of twenty-four weeks with twelve concerts during that period, will be given by an orchestra of seventy-five, drawn almost entirely from the musicians of the city. The estimated cost is \$30,000. Of this, a possible deficit of \$10,000 is expected and this sum will doubtless be over-subscribed by the Chamber of Commerce.

With the twelve Sunday afternoon concerts of the Charleston Musical Society, and the twelve week night Orchestral concerts, Charleston is once more making strides towards regaining her old position as a musical center.

In addition to these two series, the Arion Society had decided to enlarge its scope of activities and has engaged Miss Gibbon to manage a series, the first of which will be Crimi, the tenor.

Further broadening her field Miss Gibbon will present the Isadora Duncan Dancers and Beryl Rubinstein under her personal management.

Ashley Hall is looking forward to a busy and interesting year as the heads of its music faculty are Clara Swoboda who has won an enviable European reputation as a pianist, and Marie Baker, the violinist. The former will conduct the Charleston Symphony Orchestra during the coming season, and Marie Baker will again be in the concertmaster's chair.

The Bishop of England's School with Father O'Brien at its head has taken the lead in the schools of the city by introducing the music credit system. Father O'Brien is also arranging for a short series, the first of which will be the organist, Pietro Yon.

Charleston therefore bids fair to having one of the finest musical seasons that she has known since the days of Jenny Lind.

William Robyn, tenor, will make his concert debut on the evening of Nov. 13, at Carnegie Hall, with Frank La Forge at the piano. Robyn's program will consist of classic and modern songs in English, with but one group in French.

NEW AUDITORIUM FOR GREAT FALLS' MUSIC

Opera House to Stage Coming Events—Complete Plans for Fine Course

GREAT FALLS, MONT., Oct. 15.—The musical activities of Great Falls are talking on new life, and the forthcoming season promises to be one of the most active in the short period of this city's development.

The opening of the newly renovated opera house was accomplished by no less an organization than the Scotti Opera Company. The venture turned out magnificently, every seat in the house being in demand and standing room at a premium. The afternoon bill offered "L'Oracolo" and "I Pagliacci" with Scotti in a wonderful impersonation of the old opium den keeper, Mario Chamlee and Marie Sundelius as the young lovers and Mary Kent as the nurse maid. Morgan Kingston and Anna Roselle carried off the honors in "Pagliacci" with Mario Laurenti as a splendid young Silvio and Greek Evans as Tonio. The evening performance of "La Boheme" brought that exquisite artist Florence Easton in the rôle of Mimi with Orville Harrold giving a splendidly virile performance of "Rudolfo." Ruth Miller as Musetta was most pleasing and amusing. The remaining rôles were divided between those splendid artists D'Angelo, Ananian, Paltrinieri, Martino, and Greek Evans.

The appearance of the Minneapolis Symphony with Emil Oberhoffer as conductor occurred on Sept. 26. Florence Macbeth was the soloist, and the house sold rapidly.

Promise Concert Series

Arrangements have been completed between a committee of local citizens and organizations and the Elwyn Concert Bureau of Portland, Ore., for an artist course consisting of Arthur Middleton, bass-baritone; Paul Althouse, tenor; Kathleen Parlow, violinist, and Margarete Matzenauer, contralto. Season tickets are to be sold for the course with special student rates. The series will open in December, continuing into April or May. Other attractions announced for the season are the appearance of Pavlowa in January and a light opera company to give "Robin Hood" in March.

The local activities promise well, as the Tuesday Music Club plans to follow a course of study outlined by the Woman's Federation of Music Clubs and the music section of the Woman's Club will actively support the artist courses that are coming.

Two well established schools of music, the Great Falls Conservatory, Lorraine Laliberte, director, and the Academy School of Music, Louise Valverde Kelley, director, have laid plans for recitals of both students and faculty and their courses are planned to lead students to graduation. The public school music courses are most popular.

Margaret Babcock, a student of the former school, was successful in winning a scholarship in an Eastern conservatory this year.

The churches are well cared for under the direction of able music leaders. R. A. Keyes has ambitious plans for his Choral Society, which is rapidly being organized, and promises several concerts during the season.

Lena Spoor is again in charge of the public school music. She has organized two junior orchestras and a high school orchestra and plans for several public appearances.

L. V. K.

Mrs. Ebersson Provides Texarkana Series

TEXARKANA, ARK., Oct. 15.—The chief provision for music in this city is being made by Mrs. Ray M. Ebersson who in the past has been an indefatigable worker for art here. For this coming season she has planned a list of three fine concerts which the music lovers welcome eagerly. Her first attraction will be Merle Alcock, contralto, on Nov. 7, the second, Salvatore de Stefano, harpist, with Otilie Shillig on Jan. 27. She is to have an April concert, but as yet has not announced the attraction.

Eugenio di Pirani, teacher of piano and composition, has returned from his holiday and has opened his studios in Steinway Hall, New York, and at the Powell & Pirani Musical Academy in Brooklyn.

EVANSVILLE SEEKS LEAD IN MIDWEST

Music in Indiana City Gets
Boost from Coliseum and
Concert Course

EVANSVILLE, IND., Oct. 16.—From a town considered dead musically Evansville has in the past year risen to the prominence of one of the most important musical centers of the Midwest. With the opening of the first Metropolitan Concert Course of five all-star numbers on Oct. 14, the Indiana city takes its place among the country's concert cities.

The building of a splendid municipal coliseum, seating 3100 persons, and the aggressive work of the A. J. Lorenz concert direction, are probably the two prime causes for the growing interest in music in Evansville. Mr. Lorenz, who was for ten years connected with the editorial staffs of Evansville newspapers, is devoting his entire time to the promotion of concerts. He has not only established his concert direction in the eyes of the musical managers, but he has also secured the undivided moral support of the public-spirited citizens of the community. Among the patrons of the Evansville concerts are to be found the names of its mayor, public officials, leading business men and prominent society and club women.

The opening attraction of the Metropolitan concert course, Oct. 14, will be the joint recital of Rosa Ponselle, soprano of the Metropolitan Opera, and George Meader, American tenor, with William Tyroler as accompanist. The second will be the first Evansville appearance of Fritz Kreisler, violinist, Feb. 10. In this connection it may now be said that Mr. Lorenz received the almost unanimous support of the business men of Evansville, when certain members of the American Legion requested the concert of the Austrian violinist be cancelled. Not alone the business men of the city, but a majority of the officials of the local post, upheld Mr. Lorenz's action in refusing to break his contract. The three newspapers of Evansville, the *Courier*, *Journal* and *Press*, also upheld the concert manager in strong editorials.

The third number will be given Feb. 22, with Frances Alda and Rudolph Ganz in joint recital. For this performance the Evansville Rotary Club has arranged to purchase a block of at least 1000 lower floor seats to entertain the visiting Rotarians at the State Convention. The fourth number is the New York Philharmonic, with Josef Stransky, conductor, April 3. The closing number brings Riccardo Stracciari and Margaret Romaine in joint recital, April 12.

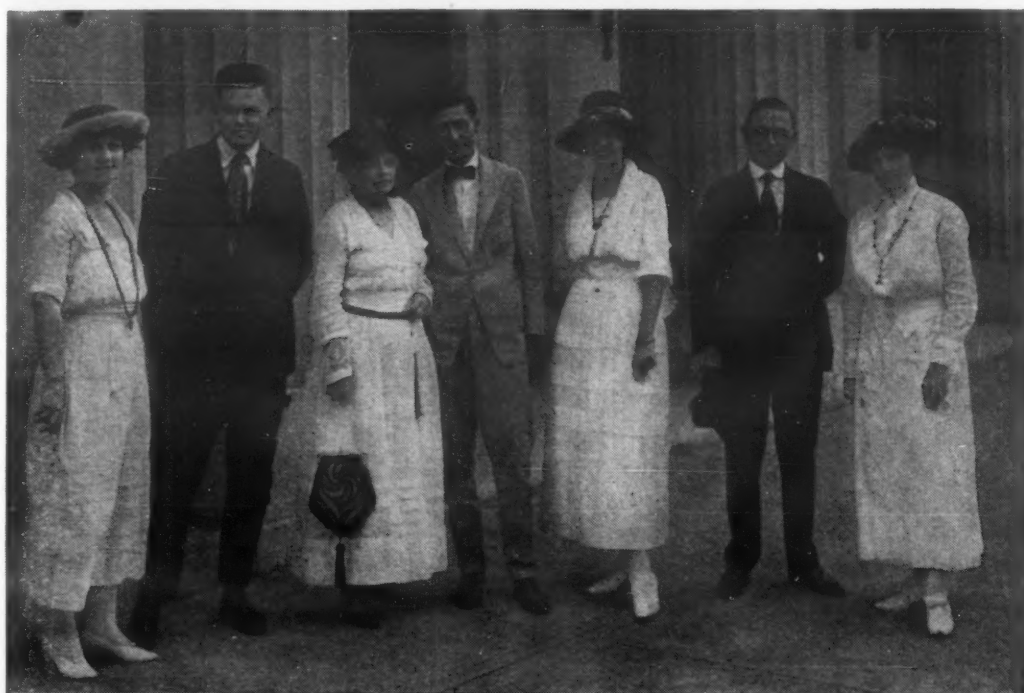
Other attractions to appear in Evansville under the direction of Mr. Lorenz are the Pavley-Oukrainy Ballet, Oct. 25, and Reinald Werrenrath, Nov. 26. The latter will come under the auspices of the Southwestern Indiana Teachers' Federation, the teachers having purchased a block of 1200 seats for this performance. It is the splendid civic support which Mr. Lorenz receives, coupled with the progressive and extended publicity given the attractions, that make for the success of the Evansville concerts.

Mr. Lorenz's musical activities extend further than the local management of concerts. Under his direction James R. Gillette, Evansville's municipal organist; Reginald Billins, baritone, and head of the department of music of Evansville College, will appear in concerts, extending into Illinois, Kentucky, Georgia and as far east as Pennsylvania and New Jersey.

The municipal organ purchased by Evansville and placed as a memorial in the Coliseum, is also a recognized factor in the musical development of the city. Sunday afternoon concerts at popular prices are given, affording local soloists an opportunity to be heard. The season sale of tickets which opened Oct. 1 showed a most gratifying interest in the concerts by the people of Evansville.

The municipal organ recitals on the great organ in the Memorial Coliseum began Oct. 4, and will continue until May 30, at which time the Municipal Band, under the direction of P. A. Walz, begins the park concerts. The municipal organist, James R. Gillette, will devote much space on his programs to the cause of American composers and American music. Soloists will appear at each recital, and Dec. 21 a suitable program will be given to commemorate the landing of the Pilgrim Fathers.

Savannah Clubs Will Introduce Artists During Coming Season



PIONEERS WHO ARE LABORING TO AWAKEN SAVANNAH, GA., MUSICALLY

Above: Some of the Officers of the Savannah Music Club, Taken in Front of the Auditorium, Mrs. J. E. D. Bacon, Stuart West, Mrs. W. P. Bailey, President; Joe Mendes, Alma Sterly, Leslie B. Fowler, Mrs. J. de Bruyn Kops. Below: Some of Members of the Board of the Junior Music Club. Top Row—Louise Johnson, Louise Hooper, William Eyer. Bottom Row—Annie Vaughn, Pauline Wells, Angela Attick.

SAVANNAH, GA., Oct. 15.—The second all-star series of concerts under the joint auspices of the Savannah Music Club and the Evans-Salter Musical Bureau will be given in the Auditorium. Following are the artists and dates:

Nov. 2, Titta Ruffo, baritone; Dec. 6, Sophie Braslau, contralto; Jan. 31, 1921, Cincinnati Symphony, with Eugene Ysaie; Feb. 18, Mabel Garrison, soprano; March 11, Rosa Ponselle, dramatic soprano; April 4, Reinald Werrenrath, baritone.

Owing to the contract with the Evans-Salter Musical Bureau, the club membership is limited to 200 members, consequently there is a waiting list of more than fifty, who are desirous of procuring five of these concerts, free, as club members.

Local concerts of the Savannah Music Club, Alma Sterly, general chairman. Mrs. Justin Lowe Jackson is the sub-chairman for the October concert on the 28th.

Officers of the Savannah Music Club are:

Mrs. W. P. Bailey, president; Eugenia Johnston, vice-president; Stuart West, secretary; Charles Donnelly, treasurer. Directors: Mrs. J. de Bruyn Kops, L. B. Fowler, Alma Sterly, Elizabeth Beckwith, Joe Mendes.

The Junior Music Club is planning a musical pageant, "Alice in Wonderland," under the direction of Nellie Harty. In

addition to this, they are at present negotiating with the management of a well-known boy soprano for a concert. Two or three operettas will be given by the members besides the regular local concerts. Officers are:

Katherine McGaw, president; Annie Vaughn, vice-president; Pauline Wells, secretary; William Eyer, treasurer. Directors: Angela Attick, Louise Hooper, Louise Johnson, Frances Chandler.

The Philharmonic Club, including Mrs. S. C. McCandless, Jr., president; Mrs. S. B. Rowe, vice-president; Mrs. S. F. Smith, secretary; Mrs. Fred Dupon, treasurer; Mrs. T. E. Youmans, librarian; Mrs. J. L. Jackson, accompanist; Blinn Owen, conductor, with its forty women singers, is planning to bring artists to assist in a big mid-winter concert. Regular meetings were recently resumed.

The Opera Study Club is planning a course of American operas for the season. Among these are "Natoma," "The Dove of Peace," "The Peace Pipe," "Shanewis" and "Madeline." This club expects to present later in the season Adolph Bohm and the Russian Ballet with the Little Symphony Orchestra. At the last annual meeting Mrs. W. P. Bailey, who has been its only president, was elected president for life. The club is ten years old and its membership is limited to sixteen.

MAY SILVA TEASDALE.

contrary to most clubs. The new organization will not be of a social nature, and no dues will be paid. A. J. Lorenz was elected president. It is possible writers of national reputation will be brought here for club meetings. The organization's purpose will be to aid members in their writings and in marketing their work.

"The Crusaders" will be given by chorus and orchestra under P. A. Walz, with Mrs. E. E. Hoskinson, Robert Quait and Walter Otto, soloists. H. B. O.

The Musical Bureau of America, Inc., has moved into larger offices at the Radford Chambers, 131 West Seventy-fourth Street.

VIGOROUS SEASON FOR MASON CITY, IA.

Minneapolis Orchestra to
Give Concert—Schools
Offer Fine Courses

MASON CITY, IOWA, Oct. 16.—This city is one of the very few in the state, if not the only one, to have a music school with piano, violin, brass and wood instrument instruction, as well as vocal instruction. The high school has a junior college department, and the music department is always well filled and has a waiting list. Much attention is given to the musical side of the students' education here, and opportunities are afforded those musically inclined to have active work and excellent experience in orchestra, band and glee club work as well as instruction in the different instruments. The membership of the high school orchestra is twenty-five, selected from the instrumental department. The programs include the best overtures, symphonies, etc., that are written. The orchestra plays for many occasions, and plays entire opera scores each year. Two or three public concerts are given each year. The high school band is the only organized band in Mason City, so that it is called on to play for many civic affairs, football games and other celebrations, and is indeed a live institution in this city.

The membership is from twenty-five to thirty.

There is a girls' glee club, limited to 125 members. They give each year an opera, in costume, and with full scenic equipment, going to a large expense for the performance. The high school orchestra plays the score. There is an annual spring concert and also from five to six other public concerts during the year. The club also sings for numerous different club affairs during the year. The boys' glee club has a membership of fifty. They take part in an annual minstrel show and also a light opera. They give an annual spring concert and other concerts open to the public during the year. There is a boys' quartet.

A new chorus of mixed voices will be formed this year to study the best oratorios and give a cantata during the year. The music department is under the supervision of the director, Prof. F. C. Gorman. Helene Henry has charge of the violin department, and a new instructor of brass and wood wind instruments is to be added this year.

An all-artists course has been arranged by Prof. Gorman, which is made up of the following artist concerts: Oct. 19, Lambert Murphy, tenor; Nov. 22, Benno Moiseiwitch; Jan. 26, Florence Hinkle; March 1, Albert Spalding. The Minneapolis Symphony Orchestra, under the direction of Emil Oberhoffer, will give a concert at the school auditorium in April. This is an annual concert by this orchestra, as the high school has secured them for the past several years for annual spring concerts here. The Philharmonic Society, directed by the late Prof. E. A. Patchen for the past several years, has been without a director since Professor Patchen's death, this spring. The past season there have been daily concerts in Central Park by an all-professional band, directed by James Fulton, of Boston. This has drawn big crowds not only from Mason City, but from all the surrounding towns and country for many miles to both afternoon and evening concerts all summer. An effort will be made to have a similar band next season, as its great success this season warrants an effort to continue it next season. The sum of \$10,000 was raised here this year to put over these band concerts and the management has felt exceedingly well satisfied with the results. B. C.

De Luca to Arrive Oct. 26

Guiseppe De Luca, leading baritone of the Metropolitan Opera Company, has just cabled his manager, Roger de Bruyn that he will arrive in New York on Oct. 26. Mr. de Luca will be heard in concert prior to the opening of the opera season.

In her appearance at the Medinah Temple in Chicago with Caruso on Sunday afternoon, Oct. 3, Alice Miriam, the American soprano, who makes her debut with the Metropolitan Opera Company this season, included in her English group of songs Vanderpool's "Values."

Quintet of Clubs Nurture Music Life of New Bedford

Catholic Woman's Club Arranges Special Evenings—Burleigh Club Plans to Give Negro Music—Le Cercle Gounod Offers Largest Course of the Season

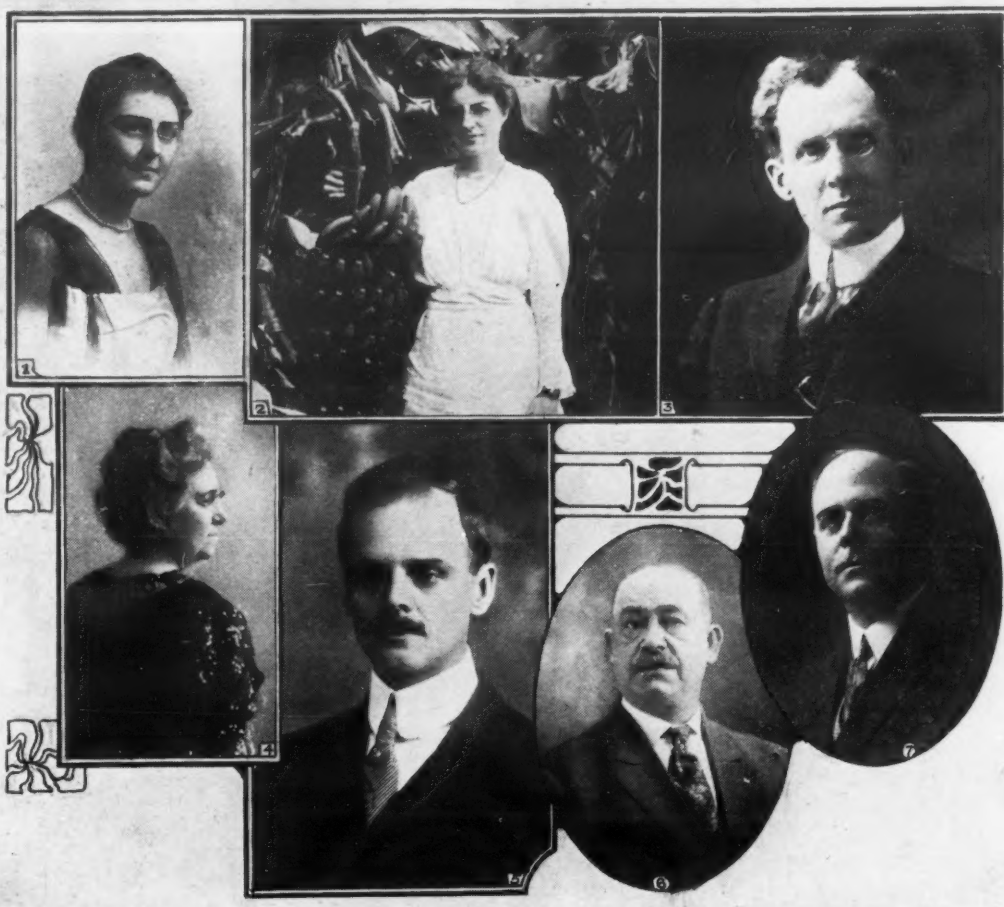
NEW BEDFORD, MASS., Oct. 15—The musical life of this city, which has now become an extremely sturdy one, is indebted for its growth to the several musical clubs which are active in this city.

The Catholic Woman's Club has arranged for several musical evenings. The first will be given Oct. 14 in the High School Auditorium. The soloists will be: Alice Murphy, soprano; Mrs. Lothar Nietsch, reader, and a trio composed of Mrs. Leo F. Kavanaugh, violinist; Mrs. Arthur J. Taveira, violinist, and Julia Kroeber, pianist. The Venetian Trio of Boston and surrounding cities are scheduled for March, and another concert during the winter season is also promised.

The New Bedford Musical Association has not made any definite plans as yet, no meetings having been held. It is understood, however, that they are ready and willing to help any musical cause along providing it will benefit the community and not interfere in any way with Le Cercle Gounod.

Rehearsals for the Burleigh Club start in November under the leadership of Mrs. Addie R. Covell. Mrs. Covell, one of the prominent musicians of the city, is conducting this chorus of Negro voices, and is making a wonderful success of it. She expects to have a splendid program given this season, and New Bedford is looking forward to hearing Burleigh's spirituals sung again this season. It may be interesting to know that the club was named for Mr. Burleigh, the great American Negro composer, and that he has attended many rehearsals and is deeply interested in it.

A unique program is that of the Thursday musicale this season. In January an evening will be devoted to Scandinavian music, with Mrs. George Macy and Alice Anthony, directresses; February night, Eastern Europe music, Mrs. Paul Covil and Mrs. C. M. Farmer, directresses; March night, Miscellaneous Night, Mrs. Samuel Dudgeon and Mrs. J. M. Wiley, directresses; April night, American Men Composers, Mrs. Leo F. Kavanaugh and Cecile Covell, directresses.



LEADING WORKERS IN NEW BEDFORD'S MUSICAL CLUBS

No. 1—Edna E. Wright, Secretary of Le Cercle Gounod; No. 2—Evelyn Poole, Chairman of the Entertainment Committee; No. 3—Samuel Dudgeon, Owner of One of New Bedford's Largest Department Stores, and the Newly Elected Treasurer of Le Cercle Gounod; No. 4—Mrs. Addie R. Covell, Conductor of the Burleigh Club, Composed Entirely of Negro Voices; No. 5—Rodolphe Godreau, Conductor of Le Cercle Gounod Orchestra and Chorus; No. 6—John H. Aindow, Chairman of the Ticket Committee and Prominent Business Man; No. 7—Walter H. Bassett, Treasurer of the New Bedford Musical Association.

Le Cercle Gounod orchestra and chorus have started rehearsals for the coming season. Owing to the generosity of several public-spirited citizens, it has been made possible to announce the banner and eighth season of its existence.

The work of this organization and Rodolphe Godreau, its conductor, has given rise to splendid recognition from our citizens and promises many interesting and progressive developments.

Three concerts will be given. The program for these is as follows: Sunday evening, Dec. 12, cantata, "The Pilgrims," Chadwick, with other choral numbers and a song program by Cecil Arden, contralto; on Sunday evening, Feb. 6, "The Mad Fire-Rider," Wolf, and a song program by Mabel Garrison, soprano; on Sunday evening, April 24, miscellaneous program with Royal Dadmun, baritone, as soloist.

Besides the original three concerts to be given at the Olympia Theater there will also be orchestral concerts at popu-

lar prices, children's concerts, musical lectures and a contest for violin and piano. This contest is for children from twelve to eighteen years of age and is open to anyone. Its purpose is to stimulate the musical interest among the younger class of musicians. The first prize will be \$35 and the second \$20. The officers this season are: Treasurer, Samuel Dudgeon; secretary, Edna Wright; ticket committee, J. H. Aindow, chairman; O. H. Seifeith, vice-chairman, and twenty members of the chorus and orchestra; educational committee, Mrs. Percy I. Fletcher, chairman; entertainment committee, Evelyn Poole, chairman; program committee, John Anderson, chairman; executive committee, Rodolphe Godreau, chairman, heads of various committees and fifteen members of the chorus and orchestra. The chorus numbers about 129 and the orchestra 70. Surely the musical season of Le Cercle Gounod promises to be the best in its career.

AGNES HOYE KAVANAUGH.

St. Joseph's Music Provided Through Woman's Initiative

Mrs. F. H. Hill Again Organizes Her Concert Series—To be Eighth Season of Her Local Managership—Fortnightly Club Plans Yearly Work—School Chorus Formed

ST. JOSEPH, MO., Oct. 18.—Mrs. Francis Henry Hill has announced her concert series for 1920-1921. Mrs. Hill is to be congratulated on the prominent artists who will appear in St. Joseph under her management this season. On Oct. 1 came the first number, at which time she presented a trio composed of Grace Wagner, Carolina Lazzari and Renato Zanelli, with Frank LaForge at the piano. Alessandro Bonci, and assisting artist, who has not been announced, will be here Dec. 16. These will be all the 1920 concerts, or at least all that have been arranged for at present. On Jan. 27, 1921, Anna Case and Benno Moiseiwitsch are to appear, and the series will close



Mrs. Francis Henry Hill, Concert Manager of St. Joseph, Mo.

March 14, with Reinald Werrenrath assisted by Sascha Jacobsen.

Mrs. Hill is entering into her eighth year as local concert manager, and be it said to her credit she at all times has endeavored to give St. Joseph, and the people of this community the best obtainable. She has also practically managed the spring festivals for the past several years.

It is never impossible for those who cannot pay "grand opera prices" to attend the Hill Series as there are always some good seats within reach of all. This year as in the past some seats are selling for three dollars for season tickets. Mrs. Hill contends that the beautiful things are not for the few who can pay, but should be enjoyed by all who wish, and she is doing her part toward making this possible.

The Fortnightly Musical Club has begun its meetings again for the winter months, and promises some interesting programs.

With the opening of the schools the children's choruses are being re-organized by Clara Sanford, supervisor of music in the public schools. St. Joseph was chosen for the next convention city for the national convention of public school supervisors in 1921. This will be held in April, at the same time as the Spring Festival, and elaborate plans are being made for this event. Miss Sanford will have charge of the music furnished by the school children at that time, and Mrs. Hill will probably act as business manager.

GEORGE H. STEINMETZ.

Caruso gave the fifth concert of his tour in Denver on Oct. 10 before an audience of 7500.

LOCAL TALENT SUPPLIES MUSIC IN TUSCALOOSA

Alabama City Draws Upon College and University for Interest in Artistic Affairs

TUSCALOOSA, ALA., Oct. 16.—The fall of 1920 finds more music teachers engaged in Tuscaloosa than has been known for years, if ever. Stella S. Harris has reopened the Tuscaloosa School of Music in its usual studios, and Lucile DeVere Maxwell is conducting her classes at her residence. In the Baptist Sunday School rooms a series of studios are conducted by Maude Henderson Walker, Lily Hale and Hester Norris. Jane Bailey, a newcomer from Mississippi, has opened a studio at her residence and Ethel Kennedy has resumed her studio work.

The Tuscaloosa public schools have taken a backward step this season and have no music supervisor. The work of the high school chorus and the orchestra is under the direction of Mrs. W. A. Collier, of the faculty. Mrs. Cora Watjen Foster, who was music supervisor for two years, has accepted a position this year in a college in Tennessee.

Central College has as its music director Dr. John H. Norman, who is beginning his second year with this institution. The voice department is conducted by Winnie May Rice.

The University of Alabama has a new director, Francis Griffith of Salisbury, N. C.

The University Chorus has a membership of 125 and, under the direction of Tom Garner, is engaged in working up some choruses, among which is the cantata, "The Daughter of Jairus," by Stainer. In addition to doing regular chorus work a course of lectures on Musical History and Appreciation is being given the class by the director. This is a new departure and since it is a credit course, students taking it receive one hour's credit for a year's work. University students also receive one hour's credit for voice lessons. The University Glee Club has reorganized with a membership of thirty-four under the direction of Tom Garner and is engaged on programs for the season. The club usually gives from twenty-five to thirty concerts over the State during the college year.

The Presbyterian Choir, under the direction of Lucile DeVere Maxwell, has in addition an orchestra, and both the Baptist and Methodist Sunday Schools conduct orchestras. Mrs. Katie Lou Pritchett is director of the Methodist Choir and Tom Garner of the Baptist Choir. The Episcopal Choir remains under the direction of Mrs. Fred R. Maxwell. Mrs. Julian C. Perkins, a teacher and organist at the Methodist Church, has recently been prostrated by an attack of appendicitis and will probably not be able to do any active musical work for some time.

There is no prospect of a musical course this season and Tuscaloosa people will have to go to Birmingham and Montgomery for their musical attractions outside of local performances.

OUTLOOK IN NEWARK, O.

Thus Far High School Course Is Only Offering for Season

NEWARK, OHIO, Oct. 15.—Newark opened the musical season of 1920 with the third annual appearance of Sousa's band on Oct. 3. This organization came under the bookings of George Fenberg, the popular and agreeable manager of Memorial Hall.

The High School Lecture Course under the management of H. F. Moninger offers two musical engagements for the winter: the Albert Lindquist Concert Company, tenor, soprano and pianist, and the DeMille Male Quartet.

Florence King presents her annual Twilight Organ Recitals on Saturday afternoons in October at the Second Presbyterian Church, this being the nineteenth year.

The Women's Music Club has a change of officers for the year, Mrs. T. J. Evans succeeding Mrs. C. W. Miller as president. No concert course has been arranged up to date.

Granville Musical Conservatory in connection with the Festival Association will present a series of concerts, the selection of which is still to be made.

The conservatory plans the production of some early Mozart operas with Marionettes. The musical outlook is not particularly bright but we hope as the season advances a more interesting situation will develop.

D. G. S.

Kansas City Looks Forward to Rapid Musical Expansion

Fritschy, Horner and Witte Concerts, Popular Symphony Performances and Opera by Local Organization, Directed by Ottley Cranston, Are Accounted Leading Events of Forthcoming Season—Morning Musicales Will Be Innovation—Choral Societies Active

KANSAS CITY, MO., Oct. 16.—When the plans of the Chamber of Commerce materialize Kansas City will be able to take its place again on the map with other cities having symphony orchestras. In the meantime, every sign points to a season of many musical events, new organizations and added interest in the extension of musical education and appreciation.

Kansas City is yearly indebted to the management of Mr. and Mrs. Walter A. Fritschy for an exceptionally well chosen concert series. This season Sophie Braslau will open the course and will be followed by Benno Moiseiwitsch, Mary Garden and company, Theo. Karle, New York Chamber Music Society, Cecil Fanning, Olive Kline, Herman Sandby, Claire Dux, Harold Bauer and Jacques Thibaud. Other noted artists may be brought here in special concerts later in the season.

Mr. Fritschy also manages concert series in a number of cities in this territory and successfully launched the Rudolph Ganz Master School last summer in Kansas City. The school will be conducted here again in 1922.

A concert by Marie Rappold at the Linwood Boulevard Christian Church in October and one by Mme. Schumann-Heink at Convention Hall in March are among the events planned by Messrs. Horner and Witte, and others will be announced later. This same management is responsible for the new Kansas City, Kan., Chamber of Commerce concert series at the High School, which is being locally managed by Raymond Gibbs and which offers Mme. Schumann-Heink, Rafaelo Diaz and Marie Tiffany, Reed Miller and Nevada Van der Veer, John Powell and Florence Hardeman, and Oscar Seagle.

The Horner and Witte bureau is also locally booking tours of from fifteen to forty dates over the Middle West for the following prominent artists: Marie Rappold, Marie Tiffany, Rafaelo Diaz, Morgan Kingston, Arthur Middleton, Oscar Seagle, Louis Graveure, Eddy Brown, John Powell, Reed Miller, Nevada Van der Veer, Florence Hardeman, Stewart Wille, Margaret Romaine, Powell Weaver and these organizations: San Carlo Grand Opera Company, Adolph Bohn Ballet and Little Symphony Intime.

The Godowsky Master School will again be managed by the Horner and Witte bureau next summer in this city, with an enrollment that already promises to double that of the past season.

Popular Symphony Concerts

While lamenting the temporary lack of a first class symphony orchestra we are indebted to Julius Osier, conductor, and



IN THE FOREFRONT OF KANSAS CITY'S CHAMPIONS OF MUSICAL EXPANSION

No. 1—Walter Wheatley, Louie Collier Cranston, and Ottley Cranston, in a Production of the Kansas City Grand Opera Company with Mr. Cranston as Director. No. 2—Mrs. Ralph Street, Chairman of Programs for the Mu Phi Epsilon Morning Musicales. No. 3—Julius Osier, Conductor of Kansas City Popular Symphony Orchestra. No. 4—Mr. and Mrs. Walter A. Fritschy, Managers of the Fritschy Concert Series.

Sigmund Harzfeld, benefactor, for organizing the available orchestra men, numbering about sixty, who are not playing on Sunday afternoons, into an aggre-

KANSAS CITY'S CHIEF ATTRACTIONS

Fritschy Concert Series
Horner and Witte Concerts
Kansas City, Kans., Chamber of Commerce Series
Kansas City Popular Symphony Concerts
Kansas City Grand Opera Company
Mu Phi Epsilon Morning Musicales
Kansas City Musical Club Educational Concerts
Kansas City Community Orchestra
Choral Art Clubs
Catholic Choral Clubs
Haydn Clubs
Shrine Band Concerts

gation that gives bi-weekly Pop concerts at Convention Hall. Assisted by local artists, splendid programs of classic and semi-popular music are given to large audiences.

For its coming season of grand opera, Ottley Cranston, director of the Kansas City Grand Opera Company, announces "Lucia," "The Bohemian Girl," "Il Trovatore" and a revival of "Faust." Gladys Cranston, a former member of the company, continues to sing leading rôles with the Carl Rosa Company of London, England. Great credit is due Mr. and Mrs. Cranston for the worthy productions they are giving, for which the material is largely drawn from their opera school.

An innovation in musical attractions will be the morning musicales given by the local Horner Institute Chapter of the Mu Phi Epsilon sorority, Mrs. Arthur Brookfield, president. They will take place once a month at eleven o'clock in the Grand Avenue Temple and are being managed by Mrs. Ralph Street, who announces Mrs. Jessie Gaynor, an honorary member of the Mu Phi, for the first program. The proceeds of this series will be devoted to a musical scholarship for the talented amateur who is judged most worthy of such a gift.

The Kansas City Musical Club is also encouraging deserving students through its educational committee, of which Mrs. Franklin Murphy is the exceedingly active chairman. A scholarship was awarded last year and will be continued this year. Through the proceeds of a concert in Convention Hall, to be given by Mme. Homer and Miss Louise Homer, it is intended to establish more musical scholarships. Through this committee teachers are found who will give lessons to younger pupils, and this donation has been called "Scholarship B." Funds are being continually raised to continue the music schools at Swope Settlement and the Institutional Church, where a signal far-reaching work is being done by philanthropically inclined musicians.

Americanization Programs

Other activities of the educational committee include a series of "Americanization" programs to be given for the foreigners enrolled in the night schools, and weekly noon programs for the employees of the large firms and factories, the latter to be presented under the auspices of the Y. W. C. A.

Robert H. Brown, supervisor of or-

chestra in the public school, announces a series of concerts for the second season of his Community Orchestra, an organization drawn from seasoned symphony players as well as serious students. This orchestra is not to be confused with the regular school orchestras, which Mr. Brown also so ably organizes and directs.

Three choral societies will claim the attention of those who delight in a singing ensemble. The best known of these in point of age and attainment is the Choral Art Club, of which Ruth Standish Cady continues to be the popular director. At their first concert of the season these choristers will be assisted by Margaret Regal, New York coloratura soprano, and at a later hearing they will present Carl Busch's "King Olaf."

The Catholic Choral Club, with Dr. Hans Harthan as director, will not only present historical Catholic choral music, but famous oratorios. Sixty men, with John R. Jones as director, constitute the Haydn Club, and promise a number of modern works.

The Shrine Band, an aggregation of many years' standing, will continue to give Sunday concerts at Convention Hall and the Temple, with H. O. Wheeler, prominent composer, as leader.

Mary Blue, Pianist, Makes Début

Mary Blue, a young American pianist pupil of Ganz, Friedberg and Hutcheson, undertook a recital début at Aeolian Hall Tuesday afternoon of last week. Miss Blue disclosed the makings of an excellent pianist. She has technique, tone, intelligent and musical understanding but should allow her talents further opportunity to mature before publicly employing them. Her lengthy and exacting program included Busoni's arrangement of Bach's "Chaconne," four Brahms pieces, Chopin's B Minor Sonata and some works of Rudolph Ganz, Liszt and Moszkowski. She won respect by her pluck when her memory betrayed her in the "Chaconne" and again in the slow movement of Chopin's sonata, by improvising phrases till she picked up the thread of her music.

H. F. P.

HORNER-WITTE of KANSAS CITY

announces

the following artists and attractions under its western direction

San Carlo Grand Opera Company

Adolph Bolm Ballet and Little Symphony

Marie Rappold, Soprano	Margaret Romaine, Soprano
Marie Tiffany, Soprano	
Nevada Van Der Veer and Reed Miller, Contralto, Tenor, Joint Recital	
Morgan Kingston, Tenor	Arthur Middleton, Baritone
Rafaelo Diaz, Tenor	Louis Graveure, Baritone
Oscar Seagle, Baritone	Eddy Brown, violinist
Florence Hardeman and Stewart Wille, Violinist, Pianist, Joint Recital	
John Powell, Pianist	Powell Weaver, Pianist and Organist

Hartford's Orchestra Leads Institutions in Providing Musical Fare for Her Citizens



FORCES IN HARTFORD'S MUSICAL CIRCLES

On Left: The Choral Club of Hartford, on its Last Annual Outing at Saybrook, Conn. In Center: George F. Kelley, Manager of the World's Famous Artists Series for Hartford and New England. On Right: Officers of the Choral Club of Hartford. Reading from Left to Right: Francis S. Murphy, Secretary; Ralph L. Baldwin, Conductor; James S. Stevens, President, and Carl McKinley, Accompanist.

HARTFORD, CONN., Oct. 16.—The outlook for the musical season seems to be unusually promising. It was formally opened on Sept. 19, when the Createore Opera Company gave three performances under the auspices of the New England Opera Association, G. Interrante, manager, who expects to produce more opera here during the season.

The Hartford Philharmonic Orchestra, with Robert H. Prutting, conductor, will begin its twenty-second season on Nov. 15, with the usual public rehearsal in the afternoon. Mme. Helen Stanley, soprano, will be the soloist at this concert. The remaining concerts will be on Jan. 20 and March 24, with Joseph Lhévinne and Fritz Kreisler, respectively, as soloists. John T. Roberts, president, and Frank A. Sedgwick, treasurer and manager of the association, have arranged educational work in connection with the orchestra this season, consisting of a series of concerts for pupils of the public schools to be given in the High School auditorium.

In order to give local musicians an opportunity, this management will employ local soloists at these concerts, chosen by a committee on the basis of merit at competitive trials. The members of this committee will be David Stanley Smith of Yale University, and John J. Bishop of Springfield.

The management has arranged a lecture and analysis of the program to be given on the day before each of the public concerts. John Spencer Camp will give the first lecture, and Ralph L. Baldwin, the third, with the lecturer for the second to be announced later. These

HARTFORD'S MUSICAL RESOURCES

Hartford Philharmonic Orchestra
Lectures on Orchestra Programs
Kelley's Concert Series
Musical Club
Choral Club
School Chorus and Orchestra
Free Organ Recitals
Tempo Quartet

lectures will be free for the subscribers.

Brilliant Concert Series

George F. Kelley, the local manager, will give music lovers of this vicinity another season of splendid concerts. The first was on Oct. 8, when he presented Charles Hackett, tenor, in recital. Other artists on his list are Galli-Curci, Pavlowa Dancers, Lang Kramer, the boy violinist; Mary Garden, Jan Kubelik, Sophie Braslau, Mabel Garrison, Louise Homer, Jr., Rosa Ponselle, the Russian Symphony and the Isadore Duncan Dancers. These concerts will be held at Foot Guard Hall.

The Musical Club will carry on its line of educational work with the usual weekly meetings. The subjects will begin with the direct and indirect influence, and will include works from the Oriental, Hebrew, Greek, Roman, The Netherlands, French, Armenian, Ukrainian, Czechoslovakian, Serbian, British, American Indian, Peruvian, Mexican, Spanish and United States. The club will also bring Louis Graveure for a recital at Foot

Guard Hall, Dec. 16, and the Flonzaley Quartet, March 11.

The Choral Club, under the direction of Ralph L. Baldwin, will give two concerts during the season with assisting soloists on Dec. 7 and March 11. This organization has a large following, and this year finds the club on a firm financial foundation, the subscription from the associate membership being sufficient to insure the club financial support without any public sale of tickets.

School and Church Activities

The High School Chorus, under the direction of Ralph L. Baldwin, supervisor of music, has organized with a membership of 500. In order to keep the chorus within this number the voices were carefully selected. Sullivan's "Golden Legend" has been selected as the work to be given, and there will be assisting soloists. The High School Orchestra, James Price, director, has been organized with a junior and senior class, with a membership of about fifty pupils.

Carl McKinley, pianist and organist and choir director of the old First Church, besides his work as accompanist for the Choral Club, will give a piano recital at Unity Hall in October. Mr. McKinley will also give a series of five or six organ recitals during the winter, which will be free to the public. He is also busy on composition work, one of his compositions, a tone poem, having already been played by the New York Philharmonic.

The Tempo Quartet, consisting of Herbert L. Maercklein, first tenor; William J. Carroll, second tenor; Thos. E. Couch, baritone, and Elbert L. Couch, bass, is booked for several concerts.

THOS. E. COUCH.

ASHEVILLE PLANS ITS BIGGEST SEASON

Week of Music to be Given On Extensive Scale Next Spring

ASHEVILLE, N. C., Oct. 16.—Asheville is this fall looking forward to a musical season of unprecedented variety and excellence. Indeed, the forecast for musical events during the approaching season points to progress in every phase of activity. In fact Asheville is rapidly earning the reputation of being vitally awake in the advancement of municipal music. It is now a matter of recent American musical history that Asheville was the first Southern city to make a practical demonstration of the advantages of community music as an organized and integral part of the cultural life of the town.

Definite plans have already been formulated for a community chorus of 600 voices. Its aim is to present artistic programs on various occasions during the season and also to take part in the Asheville Week of Music which is to take place early in the summer of 1921. The first Asheville Week of Music was held this past summer with signal success. Plans for the 1921 week have been

made on a very elaborate scale. The Philadelphia Symphony Orchestra has been engaged, and announcements will shortly be forthcoming of the soloists



A. H. Lowe, Prominent in Musical Life of Asheville, N. C.

who will take part in the festival. The list will include some of the most distinguished artists now before the public. It is the policy of the Festival Association to present each year one young

Southern soloist in début recital. Several candidates for this honor have already been granted auditions by the committee appointed for the purpose by officers of the association. However a selection has not as yet been made.

Edwin L. Brown is chairman of the board of directors of the festival. Other members of the board are Wallace B. Davis, J. Edwin Gill, Montgomery S. Hill, J. G. Stikelester and J. Dan Earle. Wade R. Brown, who so ably served as music director of the festival this year, has been re-engaged for this important work.

The outstanding feature of Asheville's music season is the Grove Park series of concerts. These concerts are put on under the management of Maurice Longhurst, and are presented in Grove Park Inn which contains one of the largest and most modern pipe organs in the United States. The Grove Park series this season will bring here several of the best known organists of the country, as well as singers and violinists.

No prospectus of Asheville's music season would be complete without mention of the series of lecture-recitals to be given in the Asheville High School auditorium under the management of Willis J. Cunningham, director of music in the school. The initial number in this series will be delivered by Mr. Cunningham and the following six recitals of the course will be rendered notable by the appearance of some of the most brilliant musical educators and lecturers of the day.

At this writing it is impossible for

these local managers to give authoritative lists of artists to appear in the above recitals and lectures. However, it is assured that the excellence of the season's offerings will be in thorough keeping with the high standard already attained by this city as a center of artistic activity and as a rising star in the firmament of American municipalities where music is becoming a truly vibrant influence in every phase of life.

Alva H. Lowe, a young and successful teacher of piano and vocal art, has assumed big responsibility and will bring to Asheville on Nov. 23, Amelita Galli-Curci. This will be the great soprano's first appearance here. Mr. Lowe will also present a number of other famous artists, among whom will be the well-known American pianist, Harold Henry, and through the co-operation of the Rotary Club, Pasquale Amato in January.

The Rotary Club is doing a fine work in bringing fine attractions to our city. They plan to present Mabel Garrison in February and another big artist later in the spring.

E. W. H.

SELMA, ALA., EXPECTS BIG MUSICAL SEASON

Local Clubs and Visiting Artists to Provide Musical Fare

SELMA, ALA., Oct. 16.—The outlook for a splendid musical season looms brighter than ever before in our city. The Selma Music Study Club is ever the most potent factor for good in the field of concert giving, as well as along all lines of musical endeavor, and now influenced by the enthusiasm and inspiration of its president, Mrs. W. W. Harper, it is vying with its own achievements of the past and striving to make this year pre-



Mrs. W. W. Harper, Chairman, Concert Series

eminent in its history. With this aim in view, the concert committee has endeavored to interest the Rotary and Kiwanis clubs in its plans, and feels assured of their support and co-operation.

On Oct. 22, the Music Club will present in concert, the Italian harpist, Salvi, and the advance sale of seats is most encouraging. On Nov. 11, Myrna Sharlow, soprano of the Chicago Opera Association, will be heard. In spring, date to be announced later, a concert will be given by Mme. Melville-Liszniewska, pianist, now teaching in Cincinnati.

In addition, several "exchange concerts" are being arranged with various cities in the State. The concert committee is composed of Mrs. W. W. Harper, chairman; Mrs. John Tate, Mrs. Robert Holroyd, Mrs. W. E. Morrison, Mrs. C. C. Ritter, Mrs. Calhoun, Mrs. W. C. Ward, Miss Benish, Miss Bill, Mrs. August Rothschild, L. Benish, O. K. Erhart.

A. R.

William Robyn to Make Recital Début at Carnegie Hall

William Robyn, tenor, who has recently been added to the list of artists who make records for the Victor Talking Machine Co., will make his recital début on the evening of Nov. 13 at Carnegie Hall with Frank La Forge at the piano. Robyn's program will consist of classic and modern songs in English, with but one group in French.

San Antonio Becoming a True Center of Musical Activities

Individual Managers Vie With Clubs, Federations, Civic Bodies and Other Associations in Supplying Music of the Highest Class—Pop Concert Course is New Feature—Symphony Orchestra to Give Six Concerts—Mozart Society Active

SAN ANTONIO, TEX., Oct. 16.—Each year sees San Antonio assume greater musical activities and become more of a musical center. The number of musical organizations continues to grow, and their membership and influence increase. The individual managers vie with musical clubs, club federations, civic bodies and other agencies in presenting public programs that are profitably patronized by the music loving public of San Antonio. Illustrating this spirit, the president of the Lions Club has recently called a meeting of the presidents of all the large clubs here to arrange for a concerted action of all clubs and civic bodies for such things as the appearance here of the Mexican National Band.

A comparatively new feature to be introduced will be the "Pop Concert Course" under the management of Alva Willgus, who, during the war was "Y" director of song for the Southern Department. There will be a series of five "Pop" concerts. The artists will include Julia Claussen, to appear in November; Thelma Given, violinist, in January; Paul Althouse, tenor, in March. Lo Desca Loveland, soprano, and Edgar Schofield, baritone, in a joint recital; Genia Zeilinska, soprano soloist for the fifth concert. The seats will be arranged in sections and prices will range from 10 cents to \$1.10. The concert will be given at Beethoven Hall, the seating capacity being 1500.

The San Antonio Mozart Society, which registers 110 members, under the able direction of Hector Gorjux, will present the following artists. Sophia Braslau, Nov. 22; Helen Stanley, Dec. 6; Giovanni Martinelli, March 18. The officers of the Mozart Society are: Honorary President, Mrs. Adolph Wagner; President, Mrs. Harriet Richardson Gay; Vice-President, Mrs. J. G. Hornburger; Secretary, Mrs. Robert Gown; Treasurer, Mrs. William Deilmann.

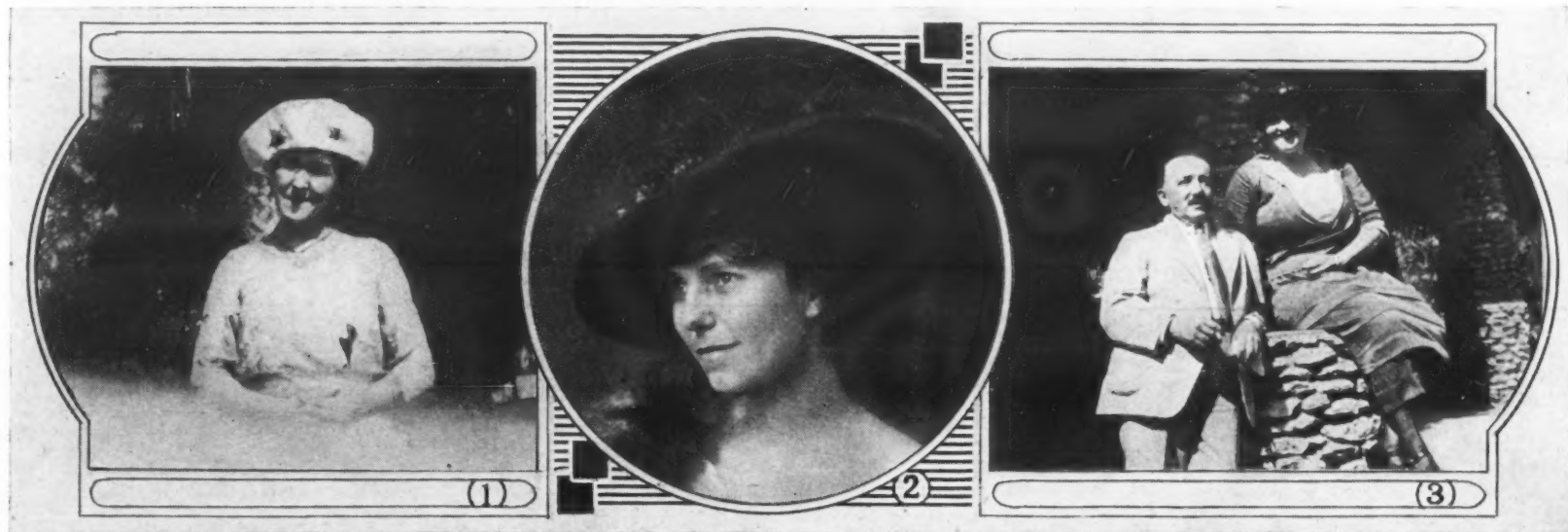
The Tuesday Musical Club, long known for its philanthropic work, will open the season, with a concert celebrating the one hundredth anniversary of Jenny Lind, the proceeds to be used for the purpose of assisting in the education of talented orphan children. The program will be given by Mrs. Fred Jones, soprano, with costumes, settings, and songs, to represent Jenny Lind. Mrs. Jones will be assisted by David Griffin, baritone, and Walter Dunham, accompanist. Mary Aubrey will sing an introductory number. On Nov. 5, the Tuesday Musical Club and Chaminade Choral Club will present Josef Lhévinne, the Russian pianist, at Beethoven Hall.

On Nov. 10, the Don Carlos Opera Company, will be presented for matinee and night performance, in "Barber of Seville" and "Tosca." The season will close with a public concert, by the Chaminade Choral Club, under the direction of Julian Paul Blitz.

Besides these public concerts, interesting programs have been arranged for the regular meetings, featuring the music of the classic and romantic periods in consecutive order.

Officers for the ensuing year are: Mrs. Eli Hertzberg, president; Mrs. Fred J. Jones, vice-president; Mrs. Guy Simpson, second vice-president; Mrs. Stanley Winters, secretary; Martha Mathieu, recording secretary; Blanch Murphy, treasurer; Mrs. Lawrence Meadows, chairman of program committee.

The San Antonio Musical Club, which contributes so much to the social as well as musical life of the city, has the distinction of being the largest musical club, not only in San Antonio but in the State of Texas. The club continues its war work by giving weekly programs



FACTORS IN MUSICAL SAN ANTONIO

No. 1—Mrs. Lewis Krams Beck, President of San Antonio Musical Club. No. 2—Mildred Gates, Manager of the San Antonio Symphony Orchestra, San Antonio, Texas. No. 3—Hector Gorjux, Director of the Mozart Society; Mrs. Harriet R. Gay, President of the Mozart Society.

at the various camps for soldiers. Each program will be of a distinct character, among which will be costume programs of different periods and a special Christmas program. Community singing will be conducted by Alva Willgus, camp song leader. A musical auxiliary to the club has been organized for the purpose of introducing the younger members in programs given at luncheons once a month. The prize competition, which met with such enthusiasm throughout the state, will be given again, and famous musicians will be asked to act as judges. Mrs. Lewis Krams Beck will serve her third term as president. Mrs. Walter Romberg is chairman of the program committee.

On Oct. 26, Merle Alcock will be presented by the St. Mark's Choir Guild, in a musical service at the church and on the 26th in a public recital at the parish house.

The San Antonio Symphony Orchestra will give a series of six concerts beginning the second week in January, with local and visiting artists appearing. Julien Paul Blitz, conductor and cellist,

will appear as soloist, as will also Daisy Polk, soprano, and Flora Briggs, pianist, all of San Antonio.

Mildred Gates, manager, is organizing an active campaign for the purpose of raising funds. The concerts will be given at Beethoven Hall, with a matinee and night performance.

The Symphony Society will present Rafaelo Diaz, tenor of the Metropolitan Opera, in recital Oct. 12 at Beethoven Hall. Mr. Diaz shows his loyalty for his native city by contributing his part of the proceeds to the Orchestra Fund. Mrs. Eli Hertzberg, president of the Symphony Society, continues to work unceasingly for the success of the orchestra.

Mrs. L. W. Hoit, chairman of the program committee of the Music Department of the Woman's Club, has arranged a splendid series of programs to be given each month.

The San Antonio Music Teachers' Association is looking forward to an active year. Unusual interest was manifested at the initial meeting of the season in September, and a large attendance was

recorded. The association, in addition to endeavoring to raise the general standard of music teaching, is actively interested in all progressive musical movements, and particularly those of its own community. Whatever tends toward the elevation of individual and general musical taste and appreciation has the hearty backing and support of the organization.

The association proposes, during the coming season, a series of regular meetings at which a wide range of musical subjects will be discussed both by local and visiting professionals; special programs will be arranged and timely topics treated. Among other matters to receive the attention of the association will be the question of public school credits for music study, and a Music Week in San Antonio. The officers for the ensuing year are: Frederick King, president; Roy Repass, vice-president and director of music in the Westmoreland College; Alice Mayfield, secretary, teacher of piano in the Peacock Military Academy, and Pauline Stippich, treasurer, teacher of piano.

CLARA D. MADISON.

Harrisburg's Business Men Sponsor Music

Chamber of Commerce Encourages Musical Movement Through a Special Department—Galli-Curci Will Open Backenstoss Series—Philadelphia Orchestra to Pay a Visit—Clubs Flourish, Await Greatest Season of History



TWO OF HARRISBURG'S LEADING MUSICAL FIGURES

Above: Stanley G. Backenstoss, local manager in Harrisburg. Below: Mrs. Florence Ackley Ley, director of the Community Service Bureau

HARRISBURG, PA., Oct. 15.—This city looks forward at this time to one of the biggest musical seasons in its history. Beginning with a song recital by Amelita Galli-Curci, Nov. 1, an unusual number of concerts will be presented. Mme. Galli-Curci will be brought

to this city under the local management of Stanley G. Backenstoss, who entered this field last season. Mr. Backenstoss has also booked Fritz Kreisler for Jan. 24, and is negotiating for several other artists of note.

The series of five concerts which will be given by the Philadelphia Orchestra will open on Nov. 11 with Margaret Matzenauer as soloist. Other concert dates will be Dec. 9, Jan. 13, Feb. 17 and March 17. The soloists for the last four concerts have not yet been announced. The orchestra comes to Harrisburg under the auspices of the Harrisburg Music Association, of which Josiah Hillegas is president, and comes with the financial arrangements guaranteed by the *Patriot Evening News*. No such enthusiasm has ever been shown in this city over any other series of concerts. In less than three days after the initial announcement of the concerts last spring every seat in the Orpheum Theater had been subscribed for the entire series.

The Harrisburg Chamber of Commerce, through its community service bureau, is accomplishing wonders in the spread of good music in this city and vicinity. The pageants given recently by the foreign peoples in their native costumes and with their native instruments and those by the colored people have aroused great enthusiasm. Mrs. Florence Ackley Ley is at the head of this bureau, and has done much to increase the love for good music. She has organized a city choir of 200 voices, which gave a concert in one of the city parks recently. This chorus will be recruited to 500 voices and will begin work soon on preparation for the Christmas pageant. Mrs. Ley also plans an Easter pageant for next spring. The work of the community service bureau of the

Chamber of Commerce extends also to the many industrial plants of the city where noon-hour sings are held.

The Wednesday Club, which enters this winter upon its thirty-ninth season of continuous activity, will open its season with a piano recital by the pianist, Ernest Hutcheson, on Nov. 4.

Among other attractions to be given under the auspices of the club are recitals by Alberto Salvi, the harpist, Jan. 25, and Helena Marsh, contralto, March 15. The club has extended its activities during the past year along music settlement lines among the foreign population of this city, and is meeting with signal success.

The officers of the club are:

President, Martha E. Snively; vice-president, Mrs. Martin A. Cumber; recording secretary, Mrs. James G. Sanders; corresponding secretary, Mrs. Wareham S. Baldwin; treasurer, Mary B. Robinson; director of chorus, Mrs. Edwin J. Decevee; chairman of program committee, Mrs. Wilbur F. Harris.

Mrs. Edward A. MacDowell will appear in lecture-recital Oct. 18 under the local management of the Viva Voce Club, an organization formed of the graduates of the Froehlich School of Music.

The Parnassus Club, formed of the undergraduates, will present the Letz Quartet, the date to be announced later, and the Euterpean Club, composed of the junior students of the Froehlich School, will present one of the musical prodigies now before the public.

The Capitol Hill Orchestra, Howard Fry, director, will begin rehearsals for the coming season within the next few weeks. This orchestra, which is formed of State employees, men employed at the Capitol, will give several concerts during the winter.

L. H. H.

Huntington's Music Life Keeping Apace With City's Steady Industrial Growth

Economic Progress Being Matched in West Virginia Town by Artistic Advancement—Artist Course Brought by Alfred Wiley to be More Pretentious Than Ever—Innovation in Concert for Children—Heavy Program for Musical Art Society—School and Church Music Promised

HUNTINGTON, W. VA., Oct. 15.—I am the largest city in this state. I am the richest city in this state. I have the finest and largest auditorium in this state. My churches and schools are the wonder of this section. I am growing each year at the rate of about 3000, and this is normal growth, no boom. For these and other just as good reasons I invite your attention to what I have to say regarding the favorable outlook for next season in musical lines.

Please bear in mind that West Virginia is not a wilderness with only coal-mines, moonshine, strikes, etc. Nothing of the sort. Here you will find a city laid out with great care, and with more than 60,000 real persons who are contented and prosperous. Four hours from Cincinnati; a night's ride to Washington; four hours to Columbus; here are the most modern hotels possible, a city hall with an auditorium seating close to 4000, numerous smaller halls. Here also

HUNTINGTON MUSICAL FACTORS

Largest auditorium in entire state.
Four smaller auditoriums.
Concert course of leading artists.
Four large modern hotels.
60,000 population increasing at fast rate.

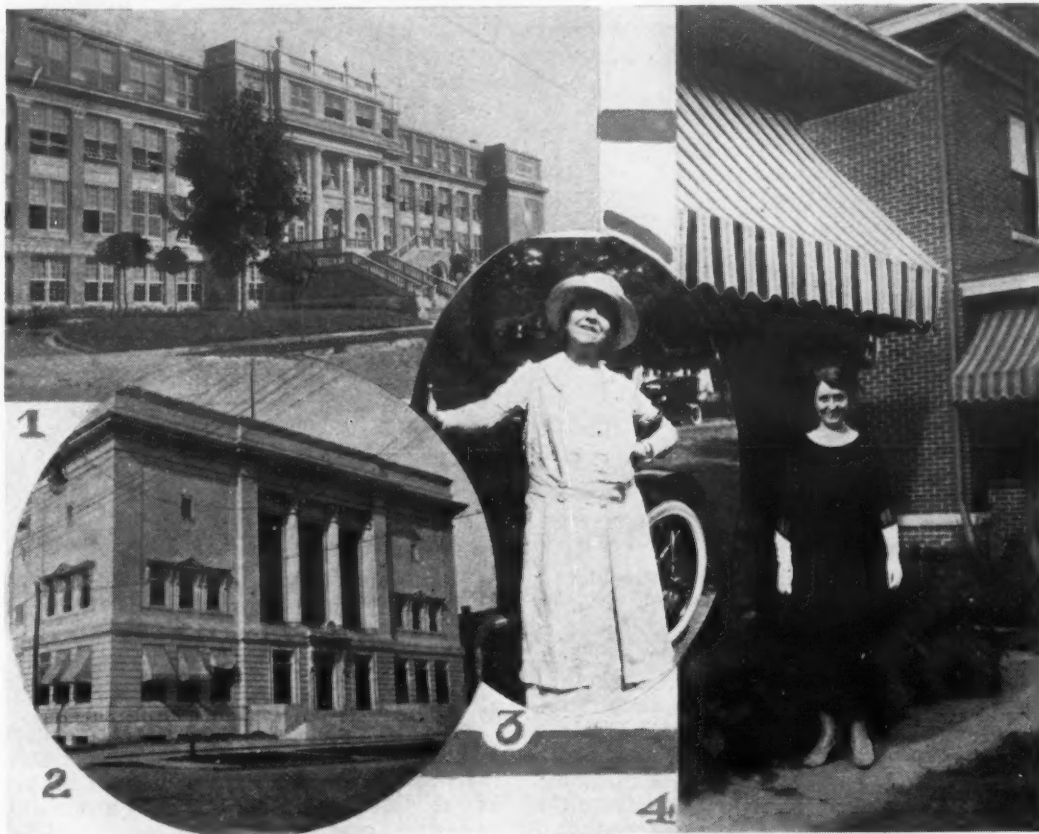
you will find a universal taste for the very best in all lines.

Wiley Has Fine Course

As a result of the overwhelming success of his course last season, Alfred Wiley, who is the chief figure in the managerial field, announces even a more pretentious array of talent for the coming season with five numbers instead of the usual four heretofore. Mr. Wiley represents the Chickering Piano Company for this section, and last year to demonstrate the resources of the Ampico, he presented Leo Ornstein in a recital free to the public.

This year's course opens on Oct. 13 with Geraldine Farrar and assisting artists. This being her first appearance in this region, as is the case with most of this year's talent, interest is being shown over a large area outside the city in the course. Two weeks later, on Oct. 27, comes Carolina Lazzari, Grace Wagner, Renato Zanelli, and Frank LaForge. This group is to be followed on Monday, Nov. 8, with the Cincinnati Symphony and Ysaye. The soloist has not been announced as yet. The orchestra, which was one of the attractions on the course last year, was so favorably received that it was deemed wise to include it on the course this year. Mary Garden is to appear one week later, on Nov. 15. She has been promised to the public of Huntington on several other occasions but has never answered the call. It is likely that this year will bring her. The final number does not come until later, being set for Jan. 14, and brings Raoul Vidas, the violinist, Merle Alcock, and an assisting pianist who is not yet named.

The price for the course is necessarily somewhat higher than formerly, prices for the season ranging from six dollars up to twelve dollars and fifty cents, tax included. Single prices for Farrar and Garden appearances have been made five dollars. Mr. Wiley reports an unusually large season-ticket sale and also an



FEATURES IN HUNTINGTON'S MUSIC

No. 1—High School Building, Containing an Auditorium with Capacity of 1200; No. 2—City Hall Auditorium, Largest in State; No. 3—Hannah Cundiff, in Charge of Glee Clubs and Public School Music, Marshall College; No. 4—Mrs. Howard A. Lawrence, President, Music Department, Woman's Club.

nounces that after the first of October, no more season reservations will be sold. On account of the early date of the final number of the course itself, Mr. Wiley is booking later single attractions, the contract having just been signed for the appearance of a famous artist whom he will announce later. Mr. Wiley knows his public well and will book only "top-notchers," as he believes that nothing less will be successful in this territory.

An innovation this year which has not been given out to the local public as yet, will be the concert on the afternoon of Nov. 8 by the Cincinnati Symphony with Ysaye conducting, for the school children of the city. The Superintendent of the Schools, Clarence Wright, is very enthusiastic over the idea and has granted a half-holiday to all who will attend. A program especially attractive to the younger element will be presented by the full orchestra, and the prices at twenty-five and fifty cents will exclude no one from attending. Mr. Wiley hopes to have a famous child artist to appear as well on the program, and explanatory notes will be given on each number in order to make the greatest appeal possible. All numbers will be heard in the City Hall Auditorium.

Plans of Musical Art Forces

Hosford Plowe, director of the Musical Art Society, announces some interesting concerts for the coming season. This society was organized only last spring, giving one concert in the High School Auditorium with Grant Hadley of Chicago, as assistant artist. The attendance at this concert was restricted to associate members and their friends. It is not known what the policy will be for the coming season of four concerts.

Three of these appearances of the club will be with an assisting artist. The first is planned for late in November and the artist has not as yet been selected. The other concert will be in the nature of a "Christmas Sing" to be given in the City Hall. The community singing has been rather neglected in this locality and this idea should be welcomed by music lovers of the city.

The personnel of the organization includes many of the best vocalists of the City and the number has been recently increased to forty-eight voices, thus preserving the numerical balance of the parts. At present this society is the only active choral organization.

Music at Marshall College, the State Normal, has been developed in a marked degree during the past year. It has had a strong music department, with Mildred MacGeorge as the head, for some years, but until the coming of Hannah Cundiff, the possibility of a chorus or glee club had always been considered as hopeless. Coming in the middle of the year from Wisconsin, and with wide experience in such lines, she set about organizing a mixed chorus and a glee club. Through

much perseverance a creditable organization resulted and the operetta put on at the close of the year was the most pretentious and altogether successful effort ever attempted at the school. More is to be expected the coming year and assisting artists will be utilized no doubt as the school possesses a very adequate and satisfactory auditorium.

The music department of the Woman's Club, a very potent power for musical

uplift in the city, announces its plans for the year in a beautifully printed book just issued to its members. The club owns its own house and all meetings are held there. Much study will be devoted to American music this year. One afternoon is devoted to Edward MacDowell and his works, another to American women composers, another to Callman, Hadley, Parker, and Chadwick. French folk-songs and composers are also to have attention for an afternoon. This department exerts a widespread influence for good and it is not unlikely that they will sponsor the appearance of at least one artist for this season. Mrs. Howard A. Lawrence has the work in charge for this year.

There are through the year, of course, an abundance of pupils' recitals; the church choirs are doing good work and constantly striving to make the standard of religious music high. One choir gave part of the "Messiah" last Christmas, and very creditably at that. Another church utilized the services of a professional orchestra of twenty-five pieces to augment the organ accompaniment to their large chorus.

The large new Steere organ installed in the First Presbyterian Church has been used for many recitals by the organist, Mr. Steckel. A series of fifteen-minute recitals preceding the evening service was given, besides a series of monthly concerts given on week nights. The question of a municipal organ has not yet been considered although an adequate auditorium is available to house such an instrument.

During the summer months, through the contributions of the Kiwanis Club, the city was afforded a series of band-concerts on the courthouse lawn which weekly drew crowds from two to three thousand in number. The question of band concerts during the winter on Sunday afternoons has been proposed but as yet nothing definite has taken place.

The trend of all things musical is decidedly upward. During the past year the newspapers have devoted more space and attention to the subject; more persons are studying music than ever before in the history of the community; more and better concerts are being planned than in any previous season, and lines that have long been undeveloped are to be put into activity for the coming year. EDWIN M. STECKEL.

SPOKANE RE-ORGANIZES HER SYMPHONY SOCIETY

Orchestra, Under Direction of Brill, to Resume Place in City's Musical Life

SPOKANE, WASH., Oct. 16.—From the visiting artist standpoint, Spokane never has faced a musical season so promising as this. More interesting and distinguished entertainers will appear during the season than ever before.

Five artists of world prominence have been scheduled by the Spokane Symphony Society, the first of the Spokane bureaus to announce definite plans for the winter. Emilio de Gogorza and Pasquale Amato, baritones, are perhaps the leading figures on the program, the latter because it will be his first appearance in Spokane, and Gogorza because of his appearance here seven years ago. Benno Moiseiwitch, pianist, and Anna Case and Frances Alda, sopranos, are the others on the list.

Spokane will return to the pursuit of symphonic music this winter with a vigorous swing. Through the work of the Spokane Symphony Orchestra and the Minneapolis Symphony, the city will be given the first real treat of the kind in many a moon. The visiting players were heard Oct. 8, under the direction of Emil Oberhoffer in the first concert of the 1920 season. Through a series of concerts the local artists will continue the

work in an effort to revive this class of music so long forgotten here.

The situation, which for a time this fall was clouded by threats of disastrous competition, has cleared, apparently, and the Spokane Orchestra, under the direction of Leonardo Brill, is preparing for an active season. Carl Eppert, formerly of New York, was brought to Spokane during the summer to take charge of organizing a symphony orchestra. At that time it appeared probable that the Spokane Symphony would take no steps to re-organize this winter. With the re-entry of the latter into the field shortly after Eppert's arrival, however, a rather delicate situation arose, the culmination of which was Eppert's withdrawal from the city. The old Spokane Symphony, which played a few years ago, also under Brill's baton, proved a popular institution. D. L. K.

Cincinnati Conservatory Leases Famous Homestead for School Dormitory

CINCINNATI, OHIO, Oct. 12.—The Cincinnati Conservatory of Music has leased the famous old Hunt homestead of Cincinnati for a term of three years, to be used as a school dormitory. The deal was negotiated through the brokers of the conservatory with Henry T. Hunt, former Mayor of the city, as trustee for the estate of his mother, Mrs. Martha Hunt. The rental for the term is approximately \$6,000. These additional rooming facilities will greatly relieve the crowded conditions in the other dormitories.

THOMAS MOSS

Conductor and Vocal Coach

Teacher of Organ and Theory
Director of Music, Whitworth College
Organist and Director, 1st Presbyterian Church
Conductor of the Lorelei and Mendelssohn Clubs

Address and Studio: First Presbyterian Church, Spokane, Wash.

Music Life at Ann Arbor Focused on University Hill

Famous Institution Offers Citizens Opportunity to Hear Best in Music Through Its Concert Series, Faculty and Student Recitals—May Festival to Be Crowning Event in Career of Dr. Stanley, Who Will Retire as Head of Musical Affairs—Eight New Teachers Added to Music Faculty—Glee Clubs to Make Tours

ANN ARBOR, Mich., Oct. 16.—The dominating thought in the minds of Ann Arbor music lovers is the decision on the part of Dr. Albert A. Stanley to withdraw from active participation in the administrative affairs of the city's musical activities at the close of the present school year. This announcement on the part of Dr. Stanley has been received with great regret by his associates, students, and patrons of the concerts which have been provided during his régime.

Last year, in order to provide larger facilities in a concert way, an extra series of five numbers was announced. For the season of 1920-1921, Dr. Stanley's associates in the University Musical Society and music lovers generally, are bending every effort to provide a season of music which in every way will be worthy to culminate the musical activities of one whose long years of service has contributed so much to the development of music.

In the Choral Union Series, six numbers, as follows, will be provided: Oct. 29, sextette from the Metropolitan; Giovanni Martinelli and Rafaelo Diaz, tenors; Nina Morgana and Marie Rappold, sopranos; Helena Marsh, contralto; Thomas Chalmers, baritone; Nov. 11, Sergei Rachmaninoff, pianist; Dec. 13, Jan Kubelik, violinist; Jan. 24, Detroit Symphony Orchestra; Feb. 24, Minneapolis Symphony Orchestra; March 7, Detroit Symphony Orchestra. The soloists for the orchestral concerts have not yet been announced.

In the Extra Concert Series, five splendid programs will be provided by the following artists: Nov. 4, Albert Spalding, violinist; Nov. 13, the United States Marine Band; Dec. 2, Percy Grainger, pianist; Jan. 10, Flonzaley Quartet; Feb. 28, New York Chamber Music Society, Carolyn Beebe, director. The Faculty Concert Series will also be enriched by the frequent engagement of out of town soloists as assisting artists. A dozen programs devoted to solo and ensemble music will be offered. In accordance with Dr. Stanley's policy of developing a worthy musical atmosphere, no admission is charged for attendance and Hill Auditorium on these occasions is the scene of large, enthusiastic gatherings.

The May Festival, which will be the crowning event of Dr. Stanley's career, is being planned along lines which will surpass in excellence all its predecessors. At this early date it is impossible to announce details but every effort will be made to provide numbers and to engage artists whose united offerings will represent all that is best and worthy.

Although the main building of the school was greatly enlarged a few years ago to provide facilities for the increased attendance, further enlargement has been found necessary. All during the summer months a corps of carpenters, bricklayers and decorators have been employed over time in order to complete alterations for the influx of students this fall. About twenty additional studios, in addition to enlarged administrative facilities are being provided. Several additional teachers have also been added to the faculty: Maud Okhelberg and Grace Richards, pianists; Mrs. William Wheeler, soprano, and Frank L. Thomas, baritone; Marian Struble, violinist; Harry Russell Evans, organist; Mary Ruth Early, public school art, and George Oscar Bowen, head of the public school music department.

The coming of Mr. Bowen, who will also serve as director of music in the Ann Arbor Public Schools, is of special significance in that it marks the begin-



IMPORTANT FACTORS IN ANN ARBOR'S MUSICAL LIFE

Left: May Festival Children's Chorus After a Rehearsal. Center: Dr. Albert A. Stanley, Director of the University Musical Society Since 1888. Right: Charles A. Sink, Secretary, University School of Music.

ning of a greater development in this field of music. Under his leadership the curriculum of this department will be broadened and in addition to training students who shall be competent to act as teachers and supervisors, special advanced courses will be provided for such as desire to do special normal study. During the summer session hereafter courses specially designed for the needs of teachers and supervisors will be conducted. Mr. Bowen will also offer courses for the training of community song leaders.

The University of Michigan Band,

under the bâton of Captain Wilfred Wilson, is anticipating a banner year. On account of the great number of excellent players found among the students a high standard for admittance and of performance is anticipated. Captain Wilson is contemplating giving a series of concerts in Hill Auditorium in connection with the Faculty Concert Series of the University School of Music.

The University of Michigan Glee Club, under the leadership of William Wheeler, head of the voice department of the School of Music, is also anticipating a splendid season. Preparations are be-

ing made for a trip to the Pacific Coast during the holiday season in addition to a tour in Michigan and the cities in the Middle West.

The Girls' Glee Club of the University is under the direction of Nora Crane Hunt of the vocal faculty. This organization will also appear in a number of public concerts. Under the direction of Maude C. Kleyn, of the vocal faculty, the Girls' Glee Club was organized at the University School of Music last season, to which only girls enrolled for special voice training were eligible. C. A. S.

FORT COLLINS, COL., TO EXPLOIT LOCAL TALENT

College Conservatory and Community Chorus Are Mainstay of City's Musical Life



Left to Right: Robert S. Tate, Until Recently President of the Fort Collins Community Chorus; S. W. Marshall, Baritone in the Chorus, and Matthew Auld, Director, on a Summer Vacation Trip in the Rocky Mountains

FORT COLLINS, COL., Oct. 16.—The most pronounced public expression of the abundance of less formal musical activities in Fort Collins during the coming season will be two concerts during the winter, one in November and one in February, given by the Community Chorus with eminent soloists. The November concert, which is to be given on

Nov. 29, will be of an operatic nature, the artist being Umberto Sorentino, tenor. Anna Case, soprano, will be the soloist at the second concert, on Feb. 2.

The Community Chorus, which is directed by Matthew Auld, is already rehearsing for the first concert, with a membership of sixty voices. The officers of the chorus are Matthew Auld, director; C. A. Polley, president; Beatrice St. Clair, secretary; Frank Moore, treasurer; W. C. Broliar, librarian. Mr. Polley was elected president at the first meeting of the chorus in the fall to take the place of Robert S. Tate, who resigned. The organization is looking forward to a most successful season.

The Conservatory of Music at the Colorado Agricultural College in this city is planning a full season of musical activities. Director Alexander Emslie announces that there will be many student concerts during the year in addition to those by the school orchestra, the men's glee club, the women's glee club and the band. Both glee clubs and the band expect to make a trip through this section of the country during the year. Last year there were 230 students in the conservatory and a still larger number is expected this year, the faculty having been increased to care for a larger enrollment.

The church choirs have renewed their work and some of them are planning special concerts and cantatas for Christmas and Easter. The high school, which gave a light opera last spring, is considering another later in the season. F. A. H.

Alda and Kerekjarto Give Musicale at Mackay Residence

On Sunday evening, Oct. 10, Clarence H. Mackay gave a musicale in honor of General Fayolle at "Harbor Hill," his country place, at Roslyn, L. I. The soloists for the event were Mme. Frances Alda, of the Metropolitan Opera, and Duce Kerekjarto, the violin virtuoso, who arrived in this country only last Wednesday. Both artists were received with the greatest enthusiasm.

MOUNT VERNON, IOWA, TO UPHOLD ITS TRADITIONS

Pioneer Festival Town to Hear Chicago Orchestra Again—Attractive Artists' Course Planned

MOUNT VERNON, IOWA, Oct. 16.—The opening of the Cornell College school year ushered in another musical season at Iowa's pioneer festival town, and indications are that it will be one as splendid and prosperous as last. The conservatory teachers will appear in new programs during the year. The student enrollment is up to the usual mark.

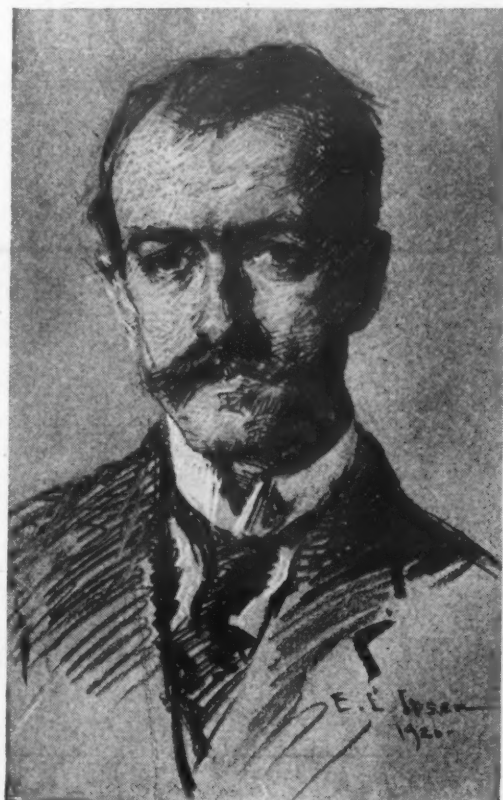
Enthusiastic comment is heard over the announcement of the Artists' Course. Opening with a recital by Lambert Murphy, the course will have Efreim Zimbalist, and as a feature, an appearance of Guiomar Novaes. The first two are well known and exceedingly popular artists at Mt. Vernon, having appeared here before, but the forthcoming appearance of the young Brazilian pianist will be her first anywhere west of Chicago and it is expected to be one of the great Cornell concerts of recent years.

Plans are already under way for the 1921 Music Festival and every effort will be made to keep it to the same high standard of other years. There will be the usual five concerts, three to be contributed by the Chicago Symphony Orchestra, for nineteen years the Festival's great asset, and the other two by artists, one of whom is Hulda Lashanska.

The College Oratorio Society will, in addition to its Festival appearance, offer two concerts during the year, at which standard choral works will be sung. Many fine soloists are to be heard in connection with the society and announcements for this year are awaited with interest.

The student orchestra and two glee clubs are preparing for their local appearances and concert tours over the State. C. H. GALLOWAY.

Florence Nelson, the American soprano, is singing on her Southern tour Penn's "Smilin' Through" and Vanderpool's "Values."



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ing cities during the
early part of the
season 1920-21.

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Winchester, Va. Oct. 11	Raleigh, N. C. Oct. 25
Atlanta, Ga. Oct. 13	Norfolk, Va. Oct. 26
Athens, Ga. Oct. 14	Roanoke, Va. Oct. 30
Forsyth, Ga. Oct. 15	Staunton, Va. Nov. 3
Greensboro, N. C. Oct. 18	Lexington, Ky. Nov. 5
Anderson, S. C. Oct. 19	Hagerstown, Md. Nov. 9
Rock Hill, S. C. Oct. 21	

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Ithaca Is Living Up to Its Enviably Musical Reputation

College Town Is Assured of a Season Valuable Educationally as Well as in Entertainment—University Concert Series Presented by Prof. Dann in Bailey Hall Will Introduce Cleveland Symphony Orchestra and Individual Artists—Women's Club Promises Program of Three Musicales—Progress of Music in Public Schools and Conservatory Offers High Encouragement

ITHACA, N. Y., Oct. 16.—Mid-October finds plans well under way for taking care of the musical needs of Ithaca during the coming winter. If one can judge the outlook for the entire season by the attractions already announced, this promises to be an unusually interesting year.

Prof. Hollis E. Dann, head of the Department of Music of Cornell University, has already completed arrangements for a series of University Concerts, similar to those which have been so much enjoyed during past seasons. The erection of Bailey Hall by the State College of Agriculture has made it possible in recent years to bring to Ithaca the foremost artists, which was impracticable before this hall, which has a seating capacity of 2249, was completed. Visiting conductors and artists are unanimous in praising its acoustics and entire suitability for concerts.

The purpose of the series of concerts given by the University is primarily educational, and no effort is made to do more than pay expenses. Tickets are sold to students at reduced prices, and more than half of the audience is always composed of undergraduates.

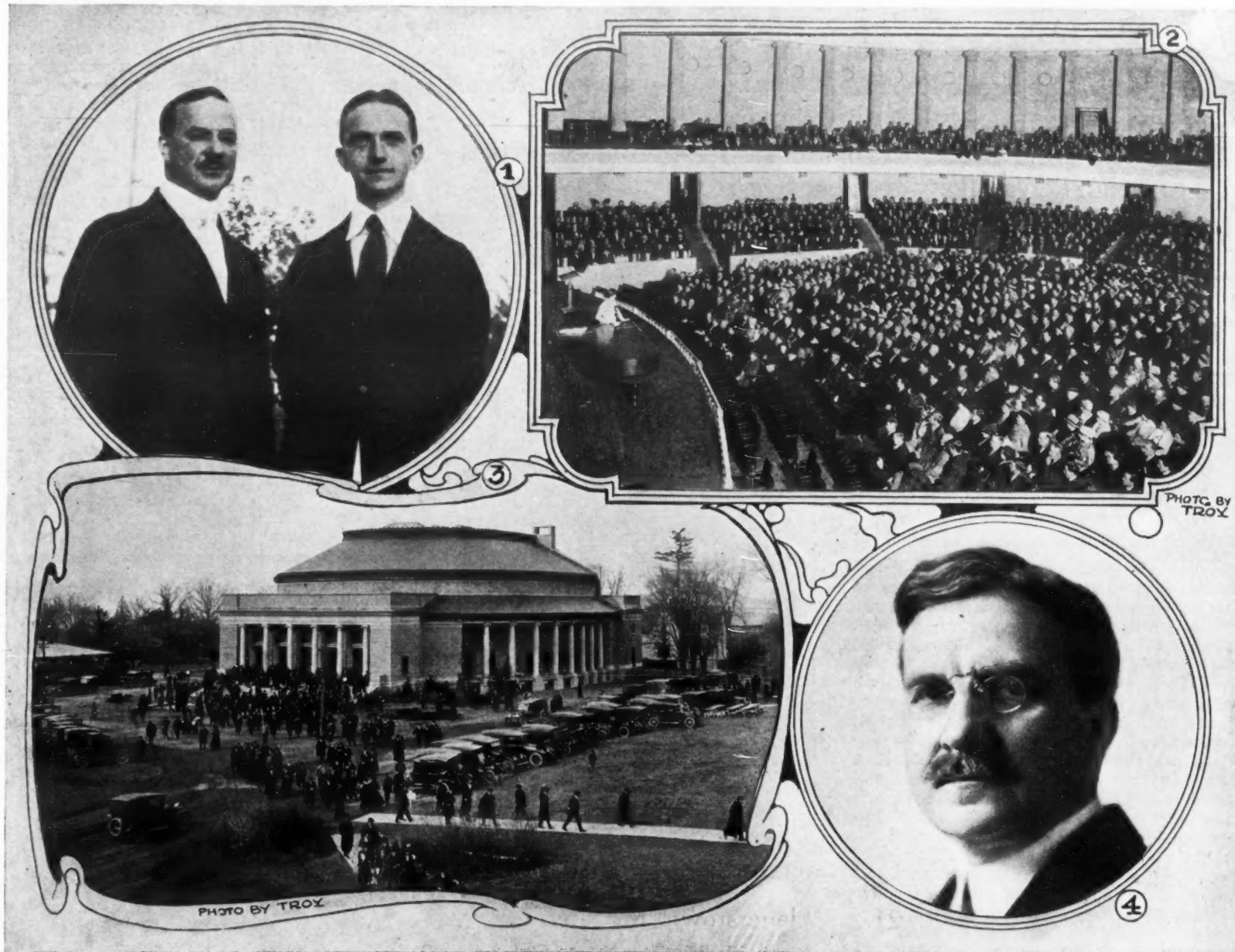
The series this winter will consist of four concerts. Salvi, harpist, and Zanelli, baritone, will give a joint recital on Nov. 20. A pianoforte recital will be given on Jan. 24 by Sergei Rachmaninoff. The Cleveland Symphony Orchestra, with eighty-five men, under the direction of Nikolai Sokoloff, will appear in Ithaca on Feb. 12, and the course will be brought to a close on March 31 by a recital by Rosa Ponselle, soprano. It is possible that an additional recital may be given in February by the Flonzaley Quartet.

The University has granted Professor Dann a sabbatical leave of absence for the second term of the academic year, and he is now planning a trip through the West. Owing to Dr. Dann's absence, the Music Festival will be omitted this year, a cause of great regret to its patrons. However, Dr. Dann promises that the Festival will be resumed the following year.

Course for Music Supervisors

Professor Dann expresses satisfaction over the success of the recent course for Supervisors of Music given by the University. The enrolment was greater than ever before, and many of the students were experienced supervisors and leaders in their profession. There have been more inquiries than ever before from schools in need of supervisors, salaries are steadily increasing, and altogether the outlook for music in the public schools is highly encouraging. The classrooms assigned to this course proved inadequate for the 380 students who enrolled, and rooms had to be borrowed at the last moment from other departments of the University.

The session was enlivened by visits from several distinguished guests. T. P. Giddings of Minneapolis snatched a couple of hours from a camping trip to drop in and shake hands with his friends.



LEADING FIGURES IN ITHACA MUSIC AND THE PRINCIPAL CONCERT HALL

No. 1—George L. Coleman, Local Manager and Director of Cornell University Instrumental Clubs (left), with Harold Whethey, His Accompanist. No. 2—Showing Bailey Hall Interior as a Concert Auditorium. No. 3—Bailey Hall, Cornell University, Where All Large Concerts Are Held. No. 4—Prof. Hollis E. Dann, Head of the Department of Music, Cornell University.

The President of the National Federation of Musical Clubs, Mrs. Frank A. Seiberling, together with a party of Akron ladies who are interested in music teaching, made the school a pleasant visit.

The Cornell University Musical Clubs now seem to have recovered entirely from the effects of the war and are again taking up their pre-war activities. Their first appearance this year will be in New York on Nov. 5. Dr. Dann is the director of the Glee Club and George L. Coleman of the Mandolin Club. Mr. Coleman is also responsible for the training of the University Orchestra which has already begun rehearsing in preparation for an active year. Three concerts will be given in Ithaca, one during the first week in December, the second during the second week in February, and the Spring Concert some time in April. The soloists for these concerts have not yet been announced. In all probability the Orchestra will make several short concert tours out of town, in addition to its home engagements.

Prof. James T. Quarles will have an unusually full schedule this year. Besides his regular classes in harmony, counterpoint and history, a class will be formed this fall in canon and fugue. Mr. Quarles gives an organ recital each week which is open to the public, although intended primarily for the entertainment and education of students. With two splendid organs, one in Sage Chapel and one in Bailey Hall, the recitals are alternated between them, one being given each Thursday afternoon of the college year. Mr. Quarles has charge of the music in St. John's Episcopal Church and makes frequent excursions to other cities to give recitals and open new organs. The Sage Chapel Advanced Choir of which Professor Quarles is organist, will continue its weekly vesper programs under the direction of Professor Dann, in connection with the Sunday afternoon services in Sage Chapel.

Public School Activities

One strong reason for Ithaca's steady musical progress is to be found in the splendid work done by the public schools. The foundation for this excellence was laid by the thorough and painstaking work accomplished by Dr. Dann who was the first music supervisor. The work has been carried forward during the last thirteen years by Laura Bryant and her

assistants. The co-operation of grade teachers has been uniformly secured and they enter into their work with energy and enthusiasm. Twenty minutes each day are spent in the music work throughout the grades, and the results are remarkable.

The High School supports a Boys' Glee Club, while the Girls' Choral Club does the most serious work of any organization in the department. Classes are held in melody writing and dictation and elementary harmony, and credit is given towards graduation for work done in music. The Junior Choir which was organized three years ago in the Junior High School has proved to be a great success. This choir is under the direction of Leila Bartholomew, who also teaches several music classes in the Grammar and High School.

The aim of the music courses in Ithaca is not only to give the children a mastery of the elements of music, but to develop taste by intelligent listening and by learning to sing beautiful songs in an artistic manner. The work owes much to the hearty support it has always received from the Superintendent of Schools, and from the Board of Education.

Instrumental music has been a prominent feature in the schools in recent years. David E. Mattern, who has charge of this work has aroused deep interest among the children and has organized many classes for the teaching of violin to beginners. The school authorities thoroughly believe in the practice of teaching band and orchestra, and own fifty-two instruments for the use of pupils. There are over 120 children in the various orchestras. More than 200 are studying violin and sixty are studying other orchestral instruments. Mr. Mattern now has two assistants who are special teachers of orchestral instruments.

Growth of the Conservatory

The Ithaca Conservatory of Music is making extensive plans for the year. Twenty new teachers have been added to the staff, and a new dormitory is being prepared to accommodate the large number of young women who have enrolled. The great event of the year for the Conservatory will be the arrival of Otokar Sevcik, who is expected to reach America in January, and whose engagement to teach violin at the Ithaca Con-

servatory was secured through the efforts of his former pupil, W. Grant Egbert, head of the violin department. The connection of Mr. Sevcik with the Ithaca Conservatory of Music lends great distinction to the school.

Leon Sampaix is once more a familiar figure here. He has returned to the Conservatory after an absence of two years spent mostly in concert work. A large number of students have enrolled for his instruction in pianoforte.

The Public School Music this year will be under the direction of R. H. Richards, formerly of Findlay, Ohio. Mr. Richards is a graduate of Ohio Northern University and was a member of the De Koven Quartet for several seasons. He is planning to produce one of the Gilbert and Sullivan operas at the Conservatory in the early part of the year. Mr. Richards is to have charge of the music in the First Methodist Church. John Chipman has just returned from a motoring trip through New England to take up his work as head of the vocal department of the Conservatory. Many recitals will be given this season by members of the faculty and students, most of which will be open to the public.

The Ithaca Woman's Club has included three musicales on its program for the coming season, and frequent musicales will be given as usual at the University Club by members and other local musicians. M. M. Gudstadt has signed a contract for an appearance of Pavlowa at the Lyceum Theater on Nov. 18. So it now seems certain that there will be no dearth of music in "the biggest little city" during the coming year.

E. S.

San Antonio Celebrates Centennial of Jenny Lind's Birth

SAN ANTONIO, Tex., Oct. 12.—The Jenny Lind concert at the Gunter Ballroom Oct. 5, was an occasion for a crowded house. Mrs. Fred Jones, in historic dress costume, and in excellent voice, appeared in the rôle of Jenny Lind. Sig. Bellini was impersonated, by David Griffin, who has just returned from a summer's study in Chicago with Witherspoon, and Sig. Hoffman, by Walter Dunham, who is a favorite in San Antonio as an accompanist. Mary Aubrey sang very delightfully the Flower Song from "Faust." C. D. M.

Musical Forces of Canton Combining for United Action

Smaller Organizations Welding into One Large Body—MacDowell Club Most Representative of City's Organizations—Elaborate Series Planned by People's Music Course—Musical Arts Society Providing Five Stellar Features—Cleveland Symphony to Give Series

CANTON, OHIO, Oct. 15.—Musical conditions in Canton are taking a trend for the better. Although the number of smaller organizations seems to be less, there is a greater tendency among the musically elect to combine into one large body. Concert activities are taking on a larger aspect, there being more and better artists announced, while the prices are not increased in the same proportion as other commodities.

The MacDowell Club can truly be said to be more representative of musical Canton than any other musical feature in the city. It consists of members of four classes, active, student, associate or lovers of music and honorary. Although restrictions are placed on memberships, they are not so binding as to exclude any true lover of music, thus forming one large body working towards the same goal—the advancement for musical knowledge.

One of the features that make it a successful body is that absence of any one member for three consecutive meetings, is due cause for forfeiture of membership.

This club three years ago consisted of a possible score of women members, but is now being enlarged tremendously, except in its active membership, which is limited to forty; this stimulates the other members to greater energy, as when an opening occurs only the passing of the required test will entitle a member to a place within this active body.

Meetings are held on the first and third Thursday of each month; heretofore meetings were held once monthly and that chiefly in the nature of a recital, but this year lectures, lecture recitals, readings and even an occasional tea, as well as an annual outing are planned.

People's Music Course

The thirty-seventh session of the People's Musical course was possibly the greatest array of artists assembled here in one single season. This course is promoted through the efforts of Leonard T. Cool, chairman, and Charles S. Cock and George E. Lundy for the benefit of the local Y. M. C. A.

The past three seasons this course devoted two nights for each number, but owing to the local organization erecting three new buildings, Mr. Lundy, who does most of the active work for this course and who is the secretary of the Y. M. C. A., found that he could not afford the work required to promote a "double" concert feature, this season at least, although his plans are to do so in the seasons to follow. The past seasons the double feature was entirely sold out.

Instead of the customary ten concerts, only eight will be given at the same prices (two dollars admission, three-fifty reserved) for the eight numbers with the quality somewhat raised above the previous series.

Following is the list of attractions on this course: Rosa Raisa and Giacomo Rimini, soprano and baritone, Oct. 9; San Carlo Opera Co., Oct. 22; Paul Alt-house, tenor, Oct. 28; Eight Victor Artists, Nov. 13; Mme. Louise Homer and Louise Homer, contralto and soprano, Dec. 4; Mischa Levitzki, pianist, Jan. 3; All American Quartet, Jan. 20; Max Rosen, violinist, Feb. 21.

As an extra attraction this managing committee will have Mme. Alma Gluck and her husband, Efrem Zimbalist, on March 3.

One double number held over from last year owing to the strike of railroad switchmen, and also a newcomer to Canton people, is the Detroit Symphony Orchestra with Ossip Gabrilowitsch as conductor, which will appear on Nov. 23 and 24.

Another promoting organization, The Musical Arts Society, with Ralph D. Smith at the head, has been placing before Canton audiences artists second to no others appearing here; this society has been successful in booking unusual

offerings and this season will have a series of five concerts. Two headliners, new to Canton, are Geraldine Farrar and assisting artists, Oct. 6, and Mary Garden and Company, Nov. 9. The other three will be no less valuable musically, and would easily be worth the total price of admission (highest \$6.)

The three other concerts referred to are as follows: Sousa and his Band, Oct.



Ralph D. Smith, Manager, Musical Arts Society of Canton, O.

13; Renato Zanelli, baritone, Grace Wagner, soprano, and Frank LaForge, pianist, Dec. 6; Charles Hackett, tenor, and Raoul Vidas, violinist, on Jan. 17.

To Present Cleveland Forces

In addition to these artists of the above series, another series of concerts are booked. The Cleveland Orchestra, with Nikolai Sokoloff as director, will give three popular concerts on Sunday afternoons, Dec. 5, Jan. 9, and Feb. 6. After this another concert of severely classical music will be given on March 16, with Margaret Matzenauer as soloist, this latter to test the sentiment of the people with regard to the classical programs. This will be an interesting experiment as the four concerts will be handled in one series and it will be expected that the audience, which will be a mixed one, will attend all four concerts as they are by subscription.

This will come under the Cleveland management of Adella Prentiss Hughes and Ralph D. Smith of the Musical Arts Society, and will be brought here as a community affair under the Canton auxiliary of the Cleveland orchestra, composed of some of Canton's most prominent persons.

Music in the Canton schools will not be radically changed this year and will be in charge of William Strassner and his assistant, Erna Zeigler, both having had charge for several years.

The only special thing planned is either a performance of "Robin Hood" by DeKoven or a grand pageant in honor of the Pilgrim tercentenary.

Canton can, however, boast of being one of the few cities in this country maintaining steadily an orchestra of fifty members, a band of twenty-five members and a chorus of nearly four hundred members, each ready, in its own capacity, to give concerts of a noteworthy order, due to the interest and ability of Mr. Strassner.

RALPH L. MYERS.

Excellent Concert Course Booked for Greenville, Miss.

GREENVILLE, MISS., Oct. 16.—The Delta's legion of music lovers will be interested to learn that they have an unusually fine series of concerts in store for them this season, arrangements for which have been perfected by the Delta

Musical Association, which is composed of Grace Everman, president; Mary N. Walker, secretary and treasurer; Mrs. James Grasty, and Messrs. Alfred H. Stone, Sam Blum, Will A. Percy, Davis Strauss and Orvil A. Williamson. The series will open Nov. 29 with Sophie Braslau, contralto of the Metropolitan, to be followed Jan. 14 by another Metropolitan star, Leonora Sparkes, soprano. Eva Gauthier, who has made a sensation in New York, will give a costume recital March 31 in connection with the New York Chamber Music Society. Orville Harrold, tenor of the Metropolitan, will give the final concert May 5.

O. A. W.

Clubs and Church Choirs Provide Music for Meriden, Conn.

MERIDEN, CONN., Oct. 16.—F. B. Hill, organist of the First Congregational Church, expects to give the "Messiah" with a large chorus and orchestra during the Christmas holiday season. The Woman's Club, of which Mrs. C. Z. Rock-

well is president, will give several concerts during the season and is now booking several well-known artists. A great many of the talking machine dealers here will give concerts from time to time this winter, and several well-known artists will appear. St. Andrew's Episcopal Church, St. Paul Universalist Church and the Main Street Baptist Church organists expect to give holiday concerts but have not yet made up their programs. The High School Glee Club will also participate in several concerts. The musical situation promises a very active season throughout the winter.

W. E. C.

Mme. Viola Cole-Audet, pianist, will give her New York recital on Oct. 24 at the Princess Theater, under the direction of R. E. Johnston.

Nelson Illingworth of Australia will give his first recital at the Princess Theater on the afternoon of Oct. 26, singing the entire program in the English language.

Lynchburg Music Bulwarked by Colleges and 10,000 Students

Virginia City Patronizes Both Local Organizations and Visiting Artists—Music Lovers' League is Jury on Artistic Events—Modern, Impressionistic Music Bids Popularity

LYNCHBURG, VA., Oct. 16.—Lynchburg promises to spend a profitable and enjoyable season during 1920-21. Several organizations have completed plans for securing artists of national repute for recitals and concerts. In addition to this, The Randolph Macon Woman's College Chorus, composed of about 200 voices from its music department, plans to aid in a number of concerts given in the college auditorium from time to time.

Lynchburg is distinctly a college town, having in its radius more than 10,000 students. These colleges, including the Randolph Macon, Woman's College; The Lynchburg College, Sweetbriar, twelve miles away; and a number of smaller schools, have in their auditoriums monthly concerts at which their pupils show progress in things musical. In addition to this, these pupils are encouraged by their teachers to patronize the concerts given by artists in Lynchburg under the auspices of various organizations. Lynchburg is a junction of four railroads, and makes a convenient stop-over place for artists making otherwise big jumps between engagements, and offering, as it does, good opportunities for an enthusiastic, well paying audience.

The Adams Concert Course

The most prominent person figuring in concerts given in Lynchburg's Auditorium, by artists such as McCormack and Galli-Curci, is Emma Adams. In the picture she is holding a new signed contract for a concert this fall. Last year Miss Adams secured Galli-Curci, McCormack and Frances Alda. All of these three concerts were enthusiastically received, the average attendance being about 2000 persons which is the capacity of our largest hall, the Lynchburg Auditorium.

For several years, Miss Adams has brought artists here, her preference in this line being singers as they seem to be the most in demand by her audiences. Lynchburg has a population of 30,000 persons and these, together with the college students and people from the surrounding towns of Roanoke, Danville, Charlottesville, Bedford, Lexington, Amherst and other places, exhaust the supply of tickets weeks before the artist appears. Indeed, with the possible exception of Richmond, no other Virginian city enjoys so much good music each year.

Music Lovers' League

A second great factor or agent in giving concerts in Lynchburg is the Music Lovers' League, composed of 400 musicians. This League, now in its second year, brings to the city yearly three first-class artists, or attractions, who have for their audience a selected company of



Emma Adams, Lynchburg's Local Manager

about 500 people. Any artist who makes good before this organization is assured of enthusiastic endorsement and advertising by these musicians when he next appears in this city in regular concerts, open to the general public. The membership of the League last year was only 300; but, owing to demands for membership its charter was amended to admit 400 as now. The officers of the League are: president, R. T. Watts; vice-president, Kate Roberts; secretary, Evelyn Williams; and treasurer, Mrs. J. J. Collins. In addition to these officers, there is a program committee composed of Emma Adams, Chairman, Helen Owen and Rev. James D. Paxton. Two of the three concerts to be given before the League this year have been arranged for: the first by Louis Graveure, baritone; and the second by Guiomar Novaes, pianist.

The Alumni Association of the Randolph Macon Woman's College expects to bring one of its old members, Emma Roberts, contralto, for a concert at the Academy of Music. Mrs. Paul Cheatham, representing the local branch of the Alumni Association has charge of this concert, which is for the benefit of the new Student Building.

The choirmasters of the largest churches here report an unusual interest on the part of their choirs; and plans are being made for unusually good music each Sunday.

The trend in secular music and that most popular at the concerts seems to be tuneful, appealing harmonies of the older masters, with English words, if possible; rather than the newer, impressionistic music; although the Russian music has its followers here.

GERTRUDE B. MERRYMAN.

Lack of Suitable Auditoriums Retarding Sturdy Musical Growth of Louisville, Ky.

Proposed Erection of Auditorium for Important Events May Remove Handicap Soon—Star Features Announced in Civic Music Series—Wednesday Morning Club Also Announces Artist Course—Choral Clubs Prepare for Heavy Schedule—Work at Conservatory and Public Schools

LOUISVILLE, KY., Oct. 16.—That Louisville is to have a little more music than usual this season is a foregone conclusion. With three organizations bringing artists to the city, we will keep in close touch with the outside musical world, while at the same time promoting many concerts of local importance.

The growth, in this community, along musical lines, is very perceptible. With a conservatory of fine quality, with the largest registration since its opening, and with a public school system that is making every effort possible to instill in the youthful mind the love of good music, there can but be progress in the right direction. The concerts given by local clubs and by visiting artists have been heavily attended during the past season and have aroused a degree of musical enthusiasm that is significant. That conditions will be even better this season seemed highly probable.

That Louisville is handicapped by having no suitable place for great musical affairs, is a factor in retarding our musical growth, but this objection is by way of being removed soon, in the proposed erection of an auditorium of such capacity as will warrant the giving of grand opera, musical festivals and other affairs requiring not only a large seating capacity, but a stage of adequate size. The auditorium project is well under way and it is hoped that its erection will be begun in the very near future.

Announce Civic Music Series

One of the foremost artist courses will be directed by Bradford Mills and Merle Armitage and will be called the Civic Music Series. Their concerts of last season, held at the Armory, were record-breaking affairs, as they taxed the great building to capacity at each performance.

The artists offered by the Civic Music series this year include Mary Garden, on Oct. 27, Frances Alda and George Copeland, Nov. 11, and the Metropolitan Trio, including Grace Wagner, Carolina Lazzarri and Renato Zanelli, with Frank LaForge at the piano, on Jan. 17.

By reason of the fact that the Armory will seat 10,000 persons the prices are scaled so that they are practically within the reach of everyone. Much stress is being laid upon the costuming of the principles as well as their musical attainments. Miss Garden has promised to wear her "gown of a thousand mirrors," while Mme. Alda is said to have purchased in Paris the most wonderful wardrobe she has ever possessed.

No less important in artistic worth is the series of attractions being booked by the Wednesday Morning Club, of which Martha Young is president. This enterprising organization will present the Flonzaley Quartet, as an opening attraction in October, to be followed later in the season by Maggie Teyte, the English soprano and Reinald Werrenrath, baritone.

At its regular club meetings, on alternate Wednesday mornings, the programs will be made up of contributed numbers by the members of the club, which embraces the cream of the musical talent of the Falls Cities. These concerts will be given at the Y. M. H. A. Auditorium.

Work of Choral Clubs

The Louisville Male Chorus will be very active as usual, giving three secular concerts and one sacred concert during the year. Carl Shackleton is the direc-



PIONEER MUSICAL WORKERS IN LOUISVILLE

No. 1—Martha Young, Manager Wednesday Morning Club Series of Concerts. No. 2—Frederick Cowles, Director Louisville Conservatory. No. 3—Merle Armitage, Associate Manager Civic Music Series of Concerts.

tor and Florence Blackman, the pianist.

The personnel of the club comprises forty picked voices in evenly distributed parts. For the spring concert a visiting soloist will be engaged, while at the other three, soloists will be selected from the club members. The secular concerts will be given at the Auditorium of the Boys' High School, while the sacred concert will be given at the Warren Memorial Church.

The Crescent Hill Choral Club, one of the strongest musical organizations in the city, is made up of fifty mixed voices, under the guidance of Mrs. Julia Bachus Horn, with Marguerite Dohrmann as the club accompanist.

This body of earnest musicians has made choral singing a fine art, and its concerts are eagerly looked forward to

by the head of the Senior Orchestra of fifty players, Charles Letzler at the helm of the Junior Orchestra of equal size and Helen Riddell as the director of the chorus of 100 voices. Each of these organizations will make a number of public appearances during the season.

Cedric Lemont inaugurated the series of Conservatory recitals on Sept. 22, at the Y. M. C. A. auditorium, before an interested audience. The bringing of Arthur Mason to the Conservatory, as associate director in charge of all educational policies is a matter of considerable interest.

It is the plan of the Conservatory to give a performance of "Cavalleria Rusticana" at Macauley's Theater sometime in March, using the faculty and advanced pupils in the production.

THUMBNAIL SKETCH OF LOUISVILLE MUSIC

Civic Music Series
Wednesday Morning Club Series
Louisville Male Chorus
Crescent Hill Choral Club
Jubilate Chorus
Conservatory of Music
Mothers' Music Club
Music Study Club
Public School Music Courses

by all musical people of discernment.

Two concerts will be given this season. The first one in mid-winter and the other one in the spring, at each of which one of the shorter oratorios will be sung, in conjunction with a miscellaneous program of part-songs.

As the club is made up very largely of soloists, they are usually selected from its membership. Otherwise they are chosen from the local ranks.

Concerts will be held in the auditorium of the Boys' High School.

Ernest J. Scheerer is director of the Jubilate Chorus of 100 singers, who opened their year's activities at the State Fair in September, by giving a concert in conjunction with the Royal Highlanders Band. The club plans at least two concerts during the season, with local artists. Margaret McLeish is the chorus accompanist.

At the Conservatory things are humming at a lively rate. Frederick Cowles and Wesley McLane, who are at the head of affairs, are anticipating the best season in the history of the institution. The faculty has been increased to thirty-eight teachers and the enrollment is very large.

Monthly faculty recitals, open to the public, will be given at the Auditorium of the Boys' High School. Two orchestras and a choral club will be kept going at the Conservatory, with Ernest Toy at

SEASON IN FRESNO, CAL.

Music Club to Bring Eminent Artists— School Music Curriculum Enlarged

FRESNO, CAL., Oct. 16.—The approaching season marks the fifteenth successful year of the life of the Fresno Musical Club, which has been untiring in its efforts to raise the musical standard of the San Joaquin Valley. Special inducements are made to young students so that they may hear the best artists for a small sum. The list of artists for the coming year includes Mirovitch, Charles Hackett, Samuel Gardner, Mary Jordan, Anna Case, Lada and the Bolm Ballet with Barrère's Little Symphony.

Along with the general enthusiasm in regard to the coming year is the announcement that the high school has enlarged the faculty of the music department to four instructors: Earl Towner, pianist, conductor and composer; Pasquale Santa Emma, cornetist; Fred Brohasha, violinist, and Llewelyn B. Cain, voice teacher and choral director. Mr. Cain, who is connected with the extension lecture course of the University of California, was chosen as choral leader for the Raisin Festival given in April. He has since moved to Fresno, and expects to present the "Messiah," with a chorus of two hundred voices at Christmas time.

A. A.

MUSIC IN LOCKPORT, N. Y.

National American Festival Over— School Organizations Active

LOCKPORT, N. Y., Oct. 16.—The concert season at Lockport, N. Y., opened with the National American Music Festival on Monday, Sept. 8. This festival, which has previously been reviewed in

From the studio of Blanche Lehman comes the news that a Mother's Club has been formed for the purpose of fostering and stimulating an interest in the best music, that through this agency the child may be reached and thereby taught to love that which is good in music.

The Music Study Club will celebrate its fifteenth anniversary in November, at which time its first president as well as those succeeding her will be present. The club's destinies are now in the hands of Mrs. Clarence Hellman.

Extend Music in Schools

Of the greatest importance is the prospectus of public school music, under the supervision of Carolyn Bourgard. Miss Bourgard's plans for the coming year embrace an extension of orchestral work in the many schools of the city, which will mean that last year's record of twenty-nine schools with orchestras will be increased. Group teaching of piano, violin and orchestral instruments will also continue. A teacher's preparatory class is being formed for those who desire to become music teachers or professionals, and this marks an advance of importance in public school work. The Normal Extension Course will include a general study of music, which means recognition of this study by colleges and universities, with credits for the work.

In public school work the music department hopes to use music as an educational factor in sense training, in the development of the emotional nature, and by correlation with the other school subjects assist in the general educational advancement of the child. Miss Bourgard's policy is outlined herewith: "School music must play an important part in stimulating the creative powers and adequately preparing the musically called for efficient service. Children must hear good music constantly. They must be encouraged to memorize as much music as possible, to express themselves either in singing or in the use of a musical instrument."

In the kindergarten department a toy symphony has been formed. The children use toy instruments in time to a graphophone selection that is being played. This gives them a sense of rhythm and much musical expression. Most very young children do not listen carefully to music because they are restless, but by giving them a part in the music this inattention is overcome and they listen keenly. The children make as many of their instruments as they can out of boxes, shingles and pipes. In so doing they study the construction of instruments, which may be of great help to them when they take up real instruments later on in their school work. Elizabeth Hannan is in charge of this orchestra.

HARVEY PEAKE.

MUSICAL AMERICA, brought many visitors to the city.

The future of the present music season is not definitely outlined as yet. The usual number of concerts will be presented by the High School musical organizations. These organizations include a Girl's Choral Club of 125; Boys' Glee Club of forty, orchestra of twenty-eight, band of twenty and Girls' Fife and Drum Corps of thirty. The first performance by these organizations will be given on Thanksgiving Eve, at which members of the high school alumni are soloists. In February a light opera will be produced by the combined clubs and later in the spring the annual joint concert will be given. This music work in the schools is in charge of Robert Bartholomew and a corps of capable assistants.

The Plymouth Congregation Church will present the Tollefson Trio and the Criterion Male Quartet in concert and the Lockport Musicians' Club will offer its usual programs.

R. A. B.

Mrs. Emile Tas Entertains for Richard Buhlig

Mrs. Emile Tas (Helen Teschner-Tas, the violinist) entertained a small party of distinguished friends at her home Sunday evening, Oct. 10, in honor of Richard Buhlig, the pianist, who leaves for Los Angeles within a few days. Mrs. Tas's guests Sunday included Mr. and Mrs. Louis Untermeyer, M. and Mme. La Chaise, Mr. and Mrs. C. Bertram Hartman and Mr. and Mrs. Paolo Gallico.

Liela Breed Back From Vacation

Liela Breed, head of the Breed Studios, returned to Chicago this week after a pleasant summer in northern Michigan and Lake Minnetonka, Minn., where she was the guest of Mrs. Jessica De Wolf of St. Paul.

New Nashville Symphony Orchestra Is City's Greatest Incentive to Musical Development

Effect of Its Organization Shown in Increased Educational Activities — Ryman Auditorium Management to Introduce Celebrated Artists—Centennial and Vendredi Clubs and Ward-Belmont Management Promise Notable Series

NASHVILLE, TENN., Oct. 16.—The musical season about to open promises to be the biggest this city has ever enjoyed. That is a trite saying, but in this case it is literally true, because a greater number of visiting artists have been booked than in any previous year, and the Nashville Symphony Society, newly organized and incorporated, promises to arouse a general interest in music greater than anything else has ever done. This interest is being reflected in an increased activity in the studios, the teachers not only registering more pupils, but also finding in their classes a greater responsiveness to the ideals they are trying to impress.

A number of the most celebrated artists have been announced by the Ryman Auditorium management, and the concert hall, which seats 3800, will probably be taxed to its utmost to hold the music lovers attracted by the following great names: Rosa Ponselle, coming for a return engagement in less than six months, opens the season on Oct. 21, to be followed by the Pavley-Oukrainsky Ballet, Oct. 26; Alberto Salvi, harpist, Oct. 29; Lada with assisting dancers, Nov. 22; the Createore Opera Company in four operas, Dec. 9, 10, 11; Edward Johnson, tenor, Jan. 12; the Cincinnati Symphony Orchestra, for its third successive season, Jan. 25; Fritz Kreisler, Feb. 8; the Minneapolis Symphony Orchestra, Feb. 17; Alma Gluck and Efrem Zimbalist, Feb. 18; Sophie Braslau, March 1; Giovanni Martinelli, March 11; Mabel Garrison and Albert Spalding, March 21, and the New York Philharmonic Orchestra, April 8.

The first concert given last April by the Nashville Symphony Orchestra was a significant event, as was proved by the great audience which applauded the efforts of the orchestra, director and soloist. Encouraged by such success, the organization recently took out a charter, with F. Arthur Henkel as conductor; G. P. Jackson, president; Mrs. I. Milton Cook, vice-president; Sara Hitchcock, secretary; A. Maurice Loveman, treasurer; and Oscar Henkel, librarian. These are assisted on the board of directors by



No. 1—I. Milton Cook, Supervisor of Music in Public Schools of Nashville and Mrs. Cook, Vice-President of the Nashville Symphony Society. No. 2—Kenneth Rose, Director of the Ward-Belmont School Orchestra.

Elizabeth Price, Daisy Sartain, Browne Martin, S. A. Groome and Dr. Irving Simons. Rehearsals by the seventy players have already begun for the five Sunday afternoon concerts which will be given Nov. 7, Dec. 19, Jan. 30, March 13 and April 24. At the first concert, Myrna Sharlow will be the soloist and Goldmark's "Sakuntala" Overture, MacDowell's "Indian Suite" and a Hadley piece will be played. The second concert will be in the nature of a Pilgrims' celebration and the Nashville Choral Club will probably assist. Mrs. Thomas A. Malone, who sang at the concert last spring, will be the soloist at the third concert, and Kenneth Rose, violinist, at the fourth. In May a festival will be given with a chorus. It is planned to devote one program entirely to Wagner.

Centennial Club Concerts

The Centennial Club will give, as usual, an interesting series of concerts. Mrs. W. C. Hoffman, chairman of programs and accompanist, announces a joint recital by Mrs. Robert Caldwell, contralto, and Mrs. Kenneth Rose, pianist, for October; a revival of Liza Lehmann's "Persian Garden" for November; a modern Russian and French program for January; Harriet Ware's "Undine" with soprano, tenor, and women's chorus for February, and, in the spring, Ponchelli's opera, "Gioconda," with Mrs. Malone and other soloists.

Ward-Belmont will again bring to the

city several singers and pianists, who will appear before the students in their large auditorium and who will also draw from the city a number of listeners. The artists so far announced are Mischa Levitzki, who created a furore at the school last year; Margaret Romaine, the Tollefsen Trio again and Rosa Ponselle. Kenneth Rose, who heads the violin department, has in his classes a number of town pupils. He is scheduled this fall for a recital in which he will play the Mendelssohn Concerto. He and Mrs. Rose, pianist, will also give concerts in several nearby towns. The Ward-Belmont orchestra, under his training and direction, will give its annual program during the winter.

The Vendredi Club has outlined some interesting things for the forthcoming year. Oct. 8, brought a joint concert by Milton Cook, baritone, and Kenneth Rose; Oct. 22 will bring a Vieuxtemps program; Nov. 5, women composers, with a paper by Elizabeth Price; Dec. 3, Grieg; Dec. 18, a concert by the children of club members; Jan. 21, an American program; Feb. 18, English; March 4, ensemble; March 18, Wolf's "Blue Bird"; April 1, MacDowell; April 15, modern French; May 13, Tchaikovsky and Rachmaninoff, and, in addition, several miscellaneous programs.

Out at Peabody College, D. R. Gehhart, director of music, is training his choruses in A. Goring-Thomas's "Swan and Skylark" and Weber's "With Mighty Wisdom Rules Our God," while the Demonstration School chorus will give Balfe's "Bohemian Girl" in the spring. Theory, harmony, counterpoint, public school music, piano, voice, and orchestral instruments are credited toward the Bachelor's degree in Peabody College, while orchestration, advanced composition, the High School curriculum, and administration of public school music are credited toward the master's degree.

Violin Classes Popular

At the Y. M. C. A., a Glee Club has been started, and the Y. W. C. A. will continue its Wednesday noon musicales which mean so much in the lives of the girls. The best musicians in the city appear at these concerts. The public school violin classes have the largest enrollment they have ever had. This work was inaugurated by the supervisor of music, and Martha Carroll will again instruct the students, closing the season in May with a public concert. W. S. Perry of the High School faculty has planned a number of things that will inspire the

NASHVILLE'S SPECIAL INTERESTS

Nashville Symphony Orchestra Concerts
Ryman Auditorium Concerts
Centennial Club Concerts
Ward-Belmont Series
Vendredi Club Concerts
Peabody College Choral Concerts
Y.M.C.A., Y.W.C.A. and Public School Musical Courses

school orchestra to put forth its best efforts. Under the direction of Milton Cook, the Nashville Choral Club will give at Christmas Handel's "Messiah," and is also planning to sing "The Crusaders."

Sonia Yergin, after a visit to her home here where her fine voice is much admired, has returned to New York to resume her studies with Samoiloff. Besides giving a joint recital with Titta Ruffo, she sang in July at one of the New York Stadium concerts, which was a great honor for a young singer, and her beautiful dramatic soprano won high praise. She will probably give a recital here next spring.

C. J. Schubert was selected above several competitors to direct Penn's "Lass o' Limerick Town" in Owensboro, Ky. The Tennessee Federation of Music clubs will hold its May, 1921, convention in Nashville.

Both John McCormack and Oscar Seagle have made records of "The Barefoot Trail" by the writer, and Boosey and Company have accepted seven others of his compositions for publication.

ALVIN S. WIGGERS.

MARY ALLEN'S DEBUT

Contralto Displays Agreeable Voice in Aeolian Hall Recital

Mary Allen, a contralto, new to this city, gave a recital of songs in Aeolian Hall on Monday evening of last week. Her program was of decidedly uneven merit but had an element of redemption in two songs of Schubert and three of Brahms—"Frühlingsglaube," "Liebesbotschaft," "O wüsst ich doch den Weg Zurück," "Au die Nachtigall" and "Ständchen"—all of them sung in English. Miss Allen displayed an agreeable voice that would be better for more careful technical management. Her scale is not effectively equalized or her breath support always adequate. In the art of interpretation her gifts seem somewhat limited. She sang the Schubert songs pleasantly but the significance and spirit of such a gravely sweet lyric as Brahms's "O wüsst ich doch den Weg Zurück" eluded her. She seemed greatly to please her hearers.

The most consistently enjoyable feature of the recital was the accompanying of John Doane.

H. F. P.

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Toledo's Music Has Impetus in Form of New Orchestra

Business Men Back Idea to Make Organization a Permanent Institution—Five Concerts Scheduled for First Year—Civic Music League to Present an Array of Artists—Teachers' Association, Clubs and Choral Societies Active in Musical Development—Industrial Organizations, Schools and Conservatories Promote the Music

TOLEDO, O., Oct. 16.—For the last four or five years Toledo's advance in musical development and appreciation has been very rapid, with each succeeding year surpassing the last in the number and brilliancy of the concerts and recitals. So it appears that this year will again set a mark forward, with all organizations and managers in the field with the best attractions obtainable, and the very significant announcement that the city is to have its own symphony orchestra, which is organized and already rehearsing for a season of several concerts.

The orchestra will be under the direction of Lewis H. Clement for the present season, who has been mainly instrumental in its organization. The Symphony Society, which is the instigator of the movement, is composed of business men, with Thomas A. DeVilbiss, president. This first season is backed by a guarantee from a number of business men who are desirous of making it a permanent institution of the city, which will eventually grow to rank with the best orchestras of the country. The concerts will be given in Scott High School Auditorium, which is now a center for musical events. The dates for the several concerts are Oct. 20, Dec. 1, Jan. 12, March 2, April 13, May 11.

The Civic Music League is again in the field with a tremendous course which runs the gamut from grand opera and symphony orchestra to soloists of the first magnitude. Its course begins Oct. 27, with the Scotti Grand Opera Company in "Bohème," which will be a return engagement. On Nov. 24, the Detroit Symphony Orchestra, with Ossip Gabrilowitsch, conductor, will give the second number of the course, the soloist to be announced later. This orchestra is fast becoming a part of our annual musical season. Mary Garden, with her company of assisting artists, will appear Dec. 14. This concert will be of especial interest in that it is the first appearance in Toledo of this operatic star. Jan. 18 brings the Metropolitan Grand Opera Trio, consisting of Renato Zanello, baritone; Carolina Lazzari, contralto; and Grace Wagner, soprano; with Frank La Forge at the piano. On Feb. 2, the French violinist, Raoul Vidas, appears; and the course closes April 11,



FACTORS AND PERSONALITIES IN TOLEDO MUSIC

No. 1—Interior of Scott High Auditorium; No. 2—Frank B. Jones, President of the Orpheus Club; No. 3—Walter E. Ryder, Director of the Orpheus Club, on Board His Yacht *Dolly*; No. 4—Leading Figures in Toledo's Musical Life. Left to Right: Ada Ritchie, Manager of Teachers' Course; John Gordon Seely, President Toledo Choral Society; Mrs. Otto Sand, Director Eurydice Club; Thomas A. DeVilbiss, President of Symphony Society, Director of Civic Music League; George B. Orwing, President of Civic Music League; Charles S. Johnson, President Piano Teachers' Association; Mrs. W. W. Chalmers, President Eurydice Club; Lewis H. Clement, Organizer and Director of Toledo Symphony Orchestra; Mrs. Mary Willing Megley, Director Toledo Choral Society; No. 5—Clarence R. Ball, New Director of Music in the High Schools.

with a recital by Rosa Ponselle, soprano of the Metropolitan Opera, in her first Toledo appearance. As usual the course will be held in the Coliseum, which has the largest seating capacity of any hall in the city. Bradford Mills and Merle Armitage are associated in the management of the league concerts. They also manage concerts in a number of other cities.

Teachers' Concert Course

Again the Teachers' Course under the management of Ada Ritchie and Kathryn Buck, comes forward with an excellent and varied course which promises to equal if not surpass its most successful series of last year. These concerts will be held in Scott Auditorium. The first number will come Oct. 11, and will be a concert by Frieda Hempel, assisted by August Rodeman, flautist, with Conrad V. Bos at the piano. Nov. 1 brings a re-engagement of Sophie Braslau, contralto of the Metropolitan Opera, and Edward Johnson, tenor of the Chicago

Opera Association. Benno Moiseiwitsch, Russian pianist, comes as the third number of this course, Dec. 6. This is his second appearance this year, he having received such a tremendous ovation when he appeared with the Berkshire Quartet this spring, that Miss Ritchie engaged him at once for a recital this season. The course closes Jan. 24, with a joint recital by Pablo Casals, famous 'cellist, and Mme. Claire Dux, Swiss soprano, formerly with the Royal Opera of Copenhagen and Berlin.

The Piano Teachers' Association begins its fourth year of activity with a course of three piano recitals to be held in the Scott Auditorium. This association has done much to create interest in the piano recital, and during its three years of activity has brought here many of the leading pianists. Ossip Gabrilowitsch will play the first program, Nov. 3. Augusta Cottlow comes Feb. 3, and for the last number Guy Maier and Lee Pattison in a two-piano program. This will occur April 6. Charles S. Johnson, organist of the First Congregational Church, is president of the society for the year.

The Toledo Institute of Musical Art has announced a concert course of four numbers to be given in Scott Auditorium. The first of these will be given by Helen Stanley, soprano, on the evening of Nov. 18; followed by Jan Chiapusso, Dutch pianist, Dec. 2; the Flonzaley Quartet, Jan. 5. and Josef Lhevinne, pianist, Feb. 23.

Clubs to Give Oratorios

Among the singing societies, the Orpheus Club of men's voices will give its customary two concerts, which promise to be unusually interesting this year. At the first concert, Dec. 9, the club will give the cantata "The Vision of Sir Launfal," written for male voices by Charles Wakefield Cadman. The assisting artist for this concert will be Myrna Sharlow, soprano of the Chicago Grand Opera Association. The spring concert will be given April 14, when it will be assisted by Frances Ingram, contralto of the Metropolitan Opera, and Vera Poppe, 'cellist, who appeared with the club last year and was re-engaged for this season. Walter E. Ryder is as usual directing the club, with J. Harold Harder at the piano. Frank B. Jones is again the

president. The two concerts will be given in Scott Auditorium.

The popular Eurydice Club of women's

WHAT TOLEDO OFFERS IN MUSIC

Toledo Symphony Orchestra
Civic Music League
Teachers' Music Course
Piano Teachers' Association
Orpheus Club
Eurydice Club
Toledo Choral Society
Toledo Art Museum
Woman's Educational Club
Toledo Woman's Club
High School Musical Activities
Industrial Concerns
Five Conservatories of Music

voices will hold its two concerts in the Coliseum Nov. 23 and April 25. For the first concert it will bring Fritz Kreisler, the violinist, as the assisting artist, and in April Louis Graveure, baritone, which will be his third appearance with the club. Mrs. Otto Sand will be at the director's desk with Mrs. John Gillett at the piano. Mrs. W. W. Chalmers has been re-elected president. At the first concert they will sing "The Iceland Fisherman" by Fouldain, and, with Mr. Graveure, "The Highway Man," by Deems Taylor.

The Toledo Choral Society, which was re-organized last year from the old Oratorio Society, has had a remarkable growth in one year's time and is in the field for the present season with a chorus of 200 voices. Its two concerts will take place in Scott Auditorium, the first one early in January, when Spohr's "Last Judgment" and Henry Hadley's "New Earth" will be given; and the second in May, with Coleridge-Taylor's "Atone-ment." Mrs. Mary Willing Megley is beginning her second season as the director of the Society, and John Gordon Seely, organist at Trinity Church, is the newly elected president. This society has a large field, for great choral works

[Continued on page 162]

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TOLEDO, OHIO

[Continued from page 161]

for mixed voices have not been presented in a big way in Toledo for a number of years.

New Possibilities in School Music

Another fact of great interest to the musical and educational advancement of the city is the success of the \$11,000,000 bond issue for the schools which was passed by the people at the spring election. This bond issue will provide for a new high school on the south side, larger even than the Scott and Waite High Schools. It means also that a music course has been placed this year in the high schools where harmony, musical history, art appreciation, and choral work will be taught. This work will be in charge of Clarence Ball, who is a graduate of DePaw University and the Damrosch Institute of New York.

Besides the Civic Music League attractions, Bradford Mills brought under his own management, Sousa's Band, Oct. 11, and has announced that he will also bring Tetrassini.

Edith Westcott, general secretary of the Toledo Woman's Club, will bring Mme. Corinne Rider-Kelsey to the Woman's Building for a recital Oct. 20. This will be the first appearance of Rider-Kelsey in Toledo in a number of years, although this city was formerly her home and the scene of her early triumphs. Miss Westcott is also planning several concerts featuring the folk-songs of all nations and to this end is bringing several singers of note to the Woman's Building during the season.

The Toledo Art Museum will again be the center of much musical activity this year, as the usual Sunday afternoon concerts by local artists will be held in the Hemi-cycle Hall, and the Saturday afternoon classes for children in the study of the composers and their works, which were so well attended last year, will be in charge of Lina C. Keith as heretofore.

Industrial Plants Promote Music

A number of industrial plants are doing much to further the cause of music among their employees. The Toledo Railways and Light Company maintains a large orchestra under the leadership of Abram Ruvinski, which is doing big things, and a chorus of male voices under the direction of Herbert Davies. The DeVilbiss Manufacturing Company, of which Thomas A. DeVilbiss is president, supports an orchestra under the direction of John C. Bostelmann, Jr., and a chorus

under the direction of Herbert Davies. This company even pays a large part of the cost of music lessons for its employees. The Overland Automobile Company has a band and a male chorus; and the Champion Spark Plug Company is organizing a chorus. Besides these, several of the leading picture theaters will have large orchestras this season and the Valentine Theater will have its orchestra under the direction of Joseph Sinton, who for nine years has directed the Savage, Aborn and De Koven Opera Companies. La Salle and Koch's department store also has an augmented orchestra of sixteen pieces under Abram Ruvinski's direction which is playing the best of works.

Among the music schools which are furthering the musical growth of the city are the Toledo Conservatory of Music, The Institute of Musical Art, The Amer-

ican Conservatory of Music, the Toledo Musical College, and the Sherwood School of Music. These, with the many private teachers, are constantly pushing forward the upward trend of musical appreciation in the city.

In connection with the Civic Music League's offering of "Bohème" by the Scotti Opera Company, Mrs. Otto Sand will give an analysis of the opera in Collingwood Hall Oct. 21, which will be open to all subscribers of the League concerts. She will be assisted by Mrs. Laura Crossman Schell and Mrs. Raymond Durfee, sopranos, Mr. Hazeldime, baritone, and a tenor to be announced later. March 3 she will give an opera-logue of Cadman's American opera, "Shanewis," before the Educational Club at the Woman's Building.

Among artists of more than local fame who make Toledo their home are Mme. Ninon Romaine and Jan Chiapusso, concert pianists; Lynnell Reed, composer; and the Nold Trio, which is this year under the bookings of Culbertson of Chicago.

J. HAROLD HARDER.

Six Schools of Music Provide Instruction for Walla Walla

High School Also Brings Artists for Concerts—To Hear Minneapolis Orchestra—Numerous Private Teachers Report Full Classes

WALLA WALLA, WASH., Oct. 16.—The musical prospects for the coming year are better in Walla Walla and surrounding territory than ever before in its history. Every music school in the district is having an increased enrolment, and in nearly every instance the capacity of the school is taxed. There are no less than six schools of music, with regular established faculties and curriculums in the Walla Walla valley, not counting dozens of individual teachers who give instruction. The schools are the Whitman College Conservatory of Music, the Fischer School of Music, all of Walla Walla; Columbia College School of Music, of Milton, Oregon; Walla Walla College School of Music, College Place, Wash.; and the Dayton School of Music, Dayton, Wash. All of these schools have excellent faculties and all are well equipped for the work.

Whitman College Conservatory of Music, which is a part of Whitman College, has a beautiful brick building which in addition to housing the instruction and class rooms has an excellent little Auditorium in which many of the conservatory recitals are held. It has been named McDowell Hall. Howard E. Pratt, who was northwest regional director of camp community singing during the world war, is director of the conservatory.

The Malen Burnett School of Music, founded and conducted by Malen Burnett, has secured a wide reputation for its excellent work in both piano and voice. The Fischer School of Music, founded and conducted by Edgar R. Fischer and Mrs. Alice R. Fischer, has made wonderful progress and is the home of the highest ideals along the musical lines. Mr. Fischer heads the violin department, while Mrs. Fischer is in charge of the piano and voice work. They aim to keep the school of such size that all teaching can have their personal supervision.

Columbia College

Columbia College is situated at Milton, Oregon, on the Walla Walla river, thirteen miles from the city of Walla Walla, and is justly considered the best in the southeastern Washington district musically. It has a fine department of music and has courses in piano, voice, violin, harp and wind instruments, and maintains a good orchestra. Walla Walla College, the leading Seventh Day Adventist school of the northwest, in its musical department features sacred music and devotes its energies largely to fitting prospective missionaries for the musical end of their duties. It has courses in piano, violin and voice, and also maintains a fine orchestra. Dayton School of Music, Dayton, Wash., is the youngest of the sisterhood, being a lustrous youngster of five years, and is under the direction of Blanchard Smith, who also teaches piano and voice.

Private Teachers Busy

In addition to these schools there are many private teachers, all of whom are busy, and increasing attention is being paid to music in the schools. Walla Walla is employing two full-time teachers, Mrs. Jocelyn Roberts, who has vocal music in the grades and teaches the high school glee clubs, and H. C. Tilley, formerly conductor of the band and orchestra in the University of Idaho, who has the band and orchestra, and who also gives class and private instruction of band and orchestra instruments. The schools will have about twenty-five players in each organization this year, with a large number fitting themselves for the organizations. The Dayton high school will have a band and orchestra of sixteen pieces each, while the high schools of Waitsburg and Milton will have good orchestras. Practically all the town schools are teaching vocal music in the grades and the Dayton schools will have string orchestras in both seventh and eighth grades.

A series of musical entertainments is offered by the Walla Walla high school, opening with the Minneapolis Symphony Orchestra, and including the Chamber of Music Society of New York, the Martino Trio and the De Mille Quartet. With these artists will be a lecture by Vilhjalmur Stefansson, the arctic explorer. The course will also include a concert by the band, orchestra and glee clubs of the high school.

B. W. TALCOTT.

The Tuesday Musical Club of Akron, Ohio has engaged Charlotte Peegé, the contralto, as one of the artists in the club concert series. The date is in March.

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Music Benefits by Reign of Prosperity in Lancaster

Activities in All Branches of the Art Receive Strong Impetus—Mary Warfel and Iris Club Concerts Will Introduce Distinguished Artists—Fine Array of Soloists for Municipal Orchestra—Local Talent to Engage in Opera—Clubs, Choral Societies and Organists' Association Promise Wide Variety of Attractions

LANCASTER, PA., Oct. 16.—The musical prospect in the "garden spot" of Pennsylvania is more promising and the program more comprehensive than ever before. This community is enjoying a reign of prosperity and material advantages have encouraged the masses to turn toward cultural things. This prosperity is reflected in the early opening of the studios, with greatly increased enrollments, the increased number and improved quality of artist recitals and concerts which have been subscribed to, together with the generous support given to all local musical activities.

The community is fortunate in possessing an artist of national fame in the person of Mary Warfel, harpist, who, in spite of a very busy career, has always found time to help her home town in matters musical. We are indebted to this energetic artist for a number of excellent concerts in seasons past, and this year, under her personal management, there will be presented a galaxy of renowned artists in a series of four concerts. They will appear in the Fulton Theater as follows: Nov. 10, Mme. Schumann Heink, assisted by George Morgan, baritone, with Katharine Hoffman, accompanist; Nov. 18, Alberta Salvi, harpist; Jan. 24, Nina Morgana, soprano, and Cornelius Van Vliet, cellist; March 1, Giovanni Martinelli, tenor, assisted by Muri Silba, pianist.

On March 29 the Iris Club will present Fritz Kreisler at the Fulton Theater, this event having also been made possible through the management of Miss Warfel. The entertainment committee of the club, Mrs. H. M. North, chairman, has, through this same management, arranged to present Cecile de Horvath in piano recital on Oct. 16. On Jan. 29, Lester Bingley, baritone, will appear, assisted by Caroline Hutton Greist, violinist, and Homer F. Rebert, accompanist. On April 30, Grace Benjamin, soprano, will give a recital with Carrie Weston, violinist, a pupil of Leopold Auer and protégé of Maud Powell, and Helen Provost, pianist.

Municipal Orchestra Active

The Lancaster Municipal Orchestra, the existence of which is due to an emergency caused by the cancellation of one of last season's Star Course events, bids fair to become one of the city's greatest musical assets. It consists of local musicians whose services are all voluntary. Under the leadership of John G. Brubaker, the concerts of last season proved that the organization deserved a permanent place in the city's activities. The list of assisting artists secured for a series of four concerts this season will help to make the programs most attractive. Marguerite E. Herr is acting as concertmaster. The personnel of the orchestra is as follows:

John G. Brubaker, conductor; Mrs. Elwood Greist, Ira Bowman, William Diller, first violins; Howard M. Fry, Ernest W. Baker, Emma Baldwin, second violins; Herbert H. Beck, Herbert Weitzel, violas; Harold Pries, Samuel Slotkin, Ludwig Frein, 'cello; Charles Stork, William A. Bentz, basses; John W. Metzger, John J. Bowman, flutes; Dennis Staley, Amandus Stettler, clarinets; Ambrose Klein, oboe; Edward S. Strayer, bassoon; B. Frank Streaker, Wylie Parks, trumpets; James Dennis, John Smith, horns; Raymond S. Holder, trombone; George W. Hastings, Permin C. Burger, percussion.



No. 1—William Z. Roy, President of the Lancaster Association of Organists; No. 2—Lancaster Municipal Orchestra, John G. Brubaker, Conductor; No. 3—Mrs. Clarence N. McHose, President, the Musical Art Society; No. 4—John G. Brubaker, Director of the Lancaster Municipal Orchestra; No. 5—Mary Warfel, the Well-Known Harpist, Through Whose Efforts an Exceptional Series of Artists' Appearances Has Been Assured.

The first concert will be given in Martin Auditorium, Nov. 4, presenting Barbara Maurel, mezzo-soprano, soloist; on Jan. 13, John Hand, the well-known tenor; on Feb. 17, Vahrah Hanbury, soprano, will appear, and a return engagement, on March 17, of Hans Kindler, 'cellist, will complete the course.

To meet the demand for a popular-priced course of entertainments the

story and orchestral selections, on March 6.

May Produce "Cavalleria"

The plans for the Operatic Society have been somewhat delayed, owing to a change in the musical director. Edgar Levan has been secured for this post and at the meeting, Sept. 20, it was decided to present, Feb. 7 and 8, the comic opera, "The Runaway Girl." In response to a general demand for a local performance of one of the lighter grand operas, an invitation has been extended to every singer in the community to cooperate with this organization in the preparation of "Cavalleria Rusticana." If the invitation meets with proper support this production will no doubt be given sometime after Easter, the principal parts to be sung by artists from either the Metropolitan or Chicago Opera Company. Mr. Levan is editor of the music page of the Lancaster *Examiner* and *New Era* and organist and choir master at St. John's Episcopal Church.

The officers of the society are: President, M. J. Snook; vice-president, Charles G. Mohler; secretary, Minnie C. Thompson; treasurer, William F. Ziegler; musical director, Edgar Levan; executive committee, David R. Gundaker, Charles Leyden, Mrs. Vincent Banzhof and Mrs. J. F. Schnupp.

The Lancaster Association of Organists will continue the popular recitals by world-famed organists this season as in other years. Since this association was formed some five or six years ago it has probably done more to foster the musical culture of Lancaster than any other single agency. Each year it has brought here the greatest masters of the king of instruments. The expense of the recitals has been borne by the members of the association and their friends. In spite of the fact that Lancaster does not possess a municipal organ on which to give these recitals, they have been very successful, and the various churches of the city have been kind in permitting the use of their instruments.

The officers of the association are: President, William Z. Roy; vice-presidents, George B. Rogers and C. N. McHose; secretary, Edna J. Mentzer; treasurer, Charles E. Wisner.

Musical Art Program

The Musical Art Society, which has been in existence for five years, is composed of the best talent from among the young women of the city, both vocal and instrumental. Its meetings are held monthly in the clubroom of the Y. W. C. A. The prospectus of the society just issued presents a strong educational program for the seven musicales. Folk songs and oratorio will be the study themes for the season. Five working musicales to be devoted to the former and two to the latter, as follows: Nov. 3, Russian, Scandinavian and Armenian;

Dec. 8, Scotch; Jan. 12, sacred oratorios; Feb. 9, English, Welsh and Irish; March 9, secular oratorios; April 13, music of the Orient; May 11, French, Italian and Spanish.

Of three concerts scheduled, the first will be given in St. John's Lutheran Church and will be an organ recital by

[Continued on page 165]

ON THE RIGHT SIDE OF LANCASTER'S MUSICAL LEDGER

Municipal Orchestra.
Mary Warfel Concerts.
Iris Club Concerts.
Popular Y. M. C. A. Concerts.
Operatic Society.
Lancaster Association of Organists.
Musical Art Society.
A Wide Variety of Church, Club and Choral Concerts.

Y. M. C. A. has contracted for a series of six concerts primarily intended for members only. Finding that the demand from outsiders was rather pressing, the management decided to permit non-members to subscribe for the course of six events for a very reasonable amount. This fills a long-felt want and the public has shown its appreciation by its hearty support. The series of attractions will be: Oct. 22, The Harry Leiter Light Opera Company; Nov. 2, Bess Gearhart Morrisons' Old Fashioned Girls; Dec. 3, The Percival Vivian Players; Jan. 10, Montraville M. Wood in Scientific Discoveries; Jan. 28, Mrs. Fiecht's Tyrolean Yodlers, and March 24, The Montague Light Opera Company.

The Willard W. C. T. U. has engaged Rudolf Kafka, a Bohemian violinist, and Bernardo Olshansky, Russian baritone, for Jan. 10 and 11 in the Martin Auditorium.

The Kiwanis Club for its annual ladies' night has arranged for the appearance of several artists. This event is scheduled for Nov. 24, in the Ball Room of the Hotel Brunswick. In the group will be Dona Crismon Gulley, a pupil of Mme. Schumann Heink; Henri Sarcis, baritone; Evaline Bailey, 'cellist, and Katharine Bailey, violinist, with Edna L. Whitmore as accompanist.

The Lancaster Lodge of Elks has arranged a course of high class entertainments to be given during the winter. On Oct. 13 the Tchaikovsky Quartet appeared. It is made up of Leon Weitman, violin; Edward Kowinski, violin; Frederick Blair, 'cello; Henry LeVine, piano; assisted by Jaine Gordon Weltman, dramatic interpreter. The Smith-Spring-Holmes Company, a vocal and instrumental company, will appear on Nov. 30, and the Alumni Sextet, in song,



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LANCASTER, PA.

[Continued from page 163]

Edna Mentzer, assisted by the club chorus. The numbers will all be based upon folk songs. At the second concert, to be given in Shreiner Auditorium, the best material from the various working programs will be given publicity. Tentative plans for the singing of a cantata for women's voices for the spring concert are in progress.

The officers of the society are: President, Mrs. C. N. McHose; vice-president, Helen Wohlsen; secretary, Grace E. Severt; treasurer, Ethyl M. Leonard; librarian, Irene Stamm; leader of chorus, Edna J. Mentzer; program chairman, Mrs. D. C. Book.

Big things have been planned by the Y. W. C. A. Chorus Club, an organization of fifty active and twenty associate members, which has become prominent during the last two winters. The first public concert will be given the first week in December and will consist of choruses by four groups of composers, Russian, French, English and American. The second public concert will be given early in May, when a cantata will be sung, probably "Undine," by Helen Ware.

The officers of the club are: President and director, Florence Lebelzter; vice-president, Katherine Herr; secretary, Emma Miller; treasurer, Katherine McNeal; librarian, Lillie Woerner; accompanist, Edna J. Mentzer.

A New Choral Club

The youngest of our musical organizations, the Lyric Club, is under the direction of Esther Kendig Rhoads and consists of a chorus of thirty, all pupils of Mrs. Rhoads. The officers are: President, Esther Kendig Rhoads; vice-president, Helen Fager Kuhns; secretary, Mary Geisel; treasurer, Mrs. J. F. Schnupp.

The Catholic Choral Club, under the direction of William Caulfield, who is also choir director of St. Mary's Catholic Church, is planning for a winter of big things, although not prepared to make definite announcements. It was through the efforts of this organization that Pietro Yon appeared before a Lancaster audience last season.

Other activities worthy of mention are the Elementary School Band, Ad. Stork, leader; High School Orchestra, Raymond Myers, leader; two High School glee clubs, Margaret Humphreys, director; F. & M. College Glee Club, M. J. Smith, leader. All of these organizations present an annual concert some time in the spring. There are also three splendid bands, the City Band, B. F. Streaker, leader; Iroquois Band, Ad. Stork, leader, and Burger's Band, Raymond L. Myers, leader. These organizations, under the auspices of the Playground Association, provided an excellent series of open-air concerts during the summer.

Monthly musical programs are provided by many of our church choirs. Special mention should be made of the instrumental trios at St. James Episcopal church, Mrs. Dudley Brown, harpist, Marguerite Herr, violinist, and George B. Rodgers, organist; and also of the trio at Old Trinity Lutheran, Elizabeth Schlegelmilch, harpist, (also with the Salzedo Ensemble), Marguerite E. Herr, violinist, and Clarence N. McHose, organist. A series of Lenten organ recitals will be given in St. James Episcopal church under the direction of George B. Rodgers, organist, organists from adjacent cities providing the programs.

Lancaster County Prospects

A hasty survey of the musical advantages enjoyed within the confines of the county suggests most encouraging features. Owing to an excellent trolley system, which radiates from the city to all parts of this rich farming region, the rural population finds it most convenient to patronize the many attractions, musical and otherwise, which the county seat affords. Advantages for musical education are provided at the Luiden Hall

(Moravian) Seminary, Lititz, Pa. A large enrollment is reported. Myrtle Eckert, assisted by Viola Leib, in the piano department, with Miss A. True Wager in charge of the vocal department.

At Millersville State Normal School, the largest enrolment in the history of the department is reported. Helen Weishample is again in charge of the piano work, while Mabel Miller teaches voice. In the Lampeter Vocational

School, elementary piano teaching is provided, with Ethel Feagley in charge.

Many of the country church choirs have recently developed into community singing schools, Herbert Murr, H. J. Taylor and Prof. C. N. McHose are prominent in this activity. Mr. Murr has been successful as a sort of traveling music supervisor in the rural high schools.

Surely, with such an array of musical activities, the prospect of a community building with a large auditorium, in which a municipal organ could be placed, the pet propaganda of a large group of our musicians, ought to become a reality of the near future.

A. IRVINE MCHOSE.

Portland, Me., to Have Banner Year

Municipal Music Commission Under Direction of Henry F. Merrill Provides City with Concerts by Best Artists—Rossini Club to Celebrate Fiftieth Anniversary



AT THE HELM IN PORTLAND, ME.

No. 1—Henry F. Merrill, Chairman Portland Music Commission; No. 2—Julia Noyes President of Portland Rossini Club.

PORTLAND, ME., Oct. 16.—The outstanding musical event of the year will have been commented upon in these columns before the Fall Issue is published. The Maine Musical Festival, held in Portland on Oct. 4, 5, 6, conducted by William Rogers Chapman so ably and successfully for the whole of its existence, is now starting on its twenty-fifth year and continues to work an enormous influence on the musical life of the State. The officers of the Portland section of the great chorus are Ernest J. Hill, president; Solomon W. Bates, vice-president; Alice H. Nelson, secretary and treasurer; Mrs. Aroline Kyes, librarian. Rehearsals are held every Monday evening conducted by Seldon W. Crafts.

Immediately after the festival attention is turned to the series of concerts given in the City Hall by the Music Commission, of which Henry F. Merrill is chairman. More than passing mention is due him for the manner in which he has conducted municipal music in Portland for the past seven or eight years. He has given ungrudgingly of his valuable time and he richly deserves the thanks of the musical public of Portland. The dates and artists for this year's course are: Oct. 28, de Gogorza; Nov. 11, Albert Spalding; Nov. 25, the New York Chamber Music Society; Dec. 9, May Peterson; Jan. 13, Josef Hoffman; Jan. 27, Merle Alcock; Feb. 20, Rafaelo Diaz; March 1, Boston Symphony Orchestra; March 17, Ellen Rumsey, contralto, and an open date for the Portland Men's Singing Club.

Arturo Toscanini and La Scala Orchestra will be heard in the City Hall Auditorium on Jan. 5, under the management of Wendell H. Luce of Boston.

Dr. Irvin J. Morgan is the municipal organist. He will give a recital every Sunday afternoon from November to

May and a daily recital during the months of July and August. Portland's municipal organ is very justly famous. It is a magnificent instrument and attracts large crowds to these recitals. A special program is always given on the anniversary of the opening of the City Hall in August.

Portland is very proud of its Rossini Club, which celebrates in February, 1921, its fiftieth anniversary, and is, I believe the oldest women's musical club in the United States. It is far from dying of old age, but is yet young and vigorous. It has sustained a very sad loss this summer in the death of Mrs. Edward M. Rand on July 21. She was one of its charter members; treasurer from 1871 to 1891; president from 1891 to 1917, and honorary president until her death. The meetings are held every other week on Thursday morning in Frye Hall and always include an excellent program by the active members of the club. The first meeting will be a memorial to Mrs. Rand. A special concert is to be given in celebration of the fiftieth anniversary in February. Julia Noyes is the president; Mrs. Fred H. Palmer, vice-president; Mrs. Latham True, recording secretary; Marguerite Ogden, corresponding secretary; Mary A. Seiders, treasurer; Louise H. Armstrong, librarian, and Mrs. Geo. J. Akers, the chairman of the program committee.

The Kotschmar Club is a club of many years standing for men only and meets on the second Tuesday evening of each month at the homes of the members. A paper being read and discussed on some musical subject. President, Dr. Latham True; vice-president, Benjamin G. Ward; secretary, Clinton W. Grafam, and treasurer, William T. Cousens. There are two other smaller women's clubs devoting serious study to music—

the Marston and MacDowell clubs.

Portland has excellent facilities for concert giving. The Music Festivals are held in the Exposition Building which seats about 5000. The City Hall seats 3300 and Frye Hall is a charming little hall for smaller concerts, seating 1000 and Pythian Hall seating about 700. The music stores are always ready and willing to assist in the business side of selling tickets.

ALFRED BRINKLER.

MUSIC IN HAGERSTOWN

Chamber of Commerce Devotes Energies to Giving City Better Music

HAGERSTOWN, MD., Oct. 16.—The Musical Bureau of Hagerstown, which was organized about a year ago by the Chamber of Commerce for the purpose of promoting municipal music in the city, and which has been successful beyond expectations, is now planning for an active season. Just at present the bureau has two important musical events which are occupying the attention of the members. One of these is a Music Week, which will be held in the early spring. The other is the appearance of the New York Philharmonic, Feb. 15. Still another important function of the organization, and which was its first endeavor, was the establishment, which is still continuing, of a Saturday "Music in the Home" page in one of the local newspapers. The editor of this department is a woman who gives her services free, and in that column appear from time to time all local musical functions and other data of interest to musicians. The bureau enjoys the distinction of being one of the few in America organized by a Chamber of Commerce for the purpose of promoting municipal music of all kinds by inviting many of the civic and musical organizations to send representatives for the purpose of promoting the work.

The officers of the bureau are S. E. Minium, chairman; Mrs. H. L. Meredith, editor of musical page, and Simms Jamieson, secretary. The representatives are as follows: Chamber of Commerce, J. O. Funkhouser and S. E. Minium; Choral Society, Fred J. Mack and George Updegraff, Jr.; Civic League, Mrs. William U. Roulette; Male Chorus, Magnus T. Davies; Municipal Band, N. Bruce Armstrong and Peter Buys; Rotary Club, H. L. Meredith and Prof. C. H. Roderick; Treble Clef Club, Mrs. Henry Holzapfel. R. E. S.

HEAR CLAY SMITH'S SONG

"Sorter Miss You" Sung Many Times at I. L. C. A. Convention

WATERLOO, IA., Oct. 2.—At the recent convention of the I. L. C. A. held here last month one of the most popular men present was Clay Smith, known to music lovers as a composer of several well-known songs. Mr. Smith, who is trombone and saxophone soloist of the Smith-Spring-Holmes Quartet, acted as a member of the cabinet of the president of the association and was busy during the convention from morning to night.

Mr. Smith had a difficult experience during the convention with his song, "Sorter Miss You." It was learned that a large number of those who were to take part in the various programs had planned to perform this song, both singers and instrumentalists. The composer endeavored not to have it given, finally consenting to have it sung once by the Chicago Operatic Company, trained by John B. Miller. It was thus presented as a mixed quartet, and made a big success. A number of the musicians, who had hoped to sing it, introduced the song later in the week as an encore, to the audience's delight. Mr. Smith's contention was that as he was a member of the committee on arrangement of programs for the convention he did not like to have his song featured. The popularity of the composition overrode his scruples and resulted in the song being heard a half dozen times during the convention.

T. AUSTIN-BALL

—BASSO—

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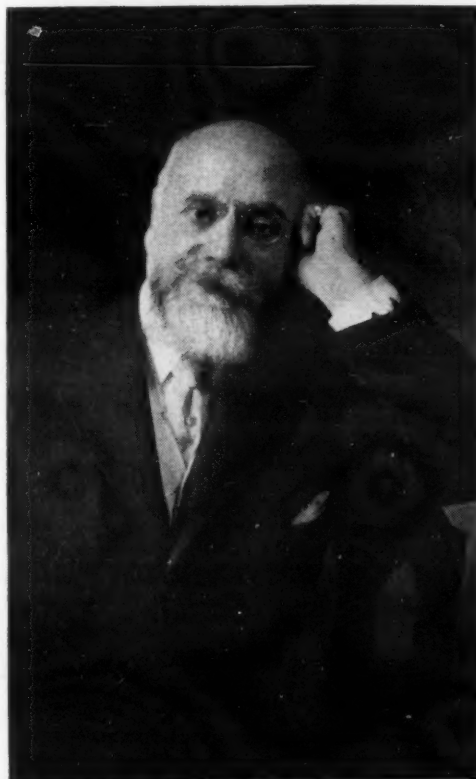


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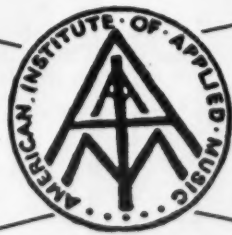
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National Capital Promised a Brilliant Musical Season

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WASHINGTON, D. C., Oct. 16.—“Music for Everybody” is the watchword in the National Capital. Twenty-four orchestral concerts will be well distributed throughout the coming season, and more than fifty visiting artists will be heard, not to mention the Ballet Russe, The San Carlo Opera Company, The Scotti Opera Company, the Flanzaley Quartet and other organizations of equal importance.

Impetus in local musical circles is being given through the Washington National Opera Company, under the direction of Edward Albion, the People's Opera Company, known as the “Washingtonians,” directed by Rollin Bond, civic organ recitals by Edith Athey, and the musical events planned by the Rubinstein Club, the Friday Morning Music Club, the Arts Club of Washington, the local chapter of the Mu Phi Epsilon and other organizations. The Georgetown University has given a worthy tribute to music in inaugurating a course in music appreciation by Edward Donovan, which is compulsory to every pupil. The Washington Society of Fine Arts is offering several music courses to members and friends, while the higher grades of the public school will be given additional impetus through orchestras, choruses and a more serious study of music. At the Eastern High School, Mrs. Frank will continue her supervision of music appreciation classes and the orchestra.

Large Community Chorus

Community music has found a place of its own in the National Community Chorus, one thousand strong, which forms a part of all civic events under the direction of C. S. Wengert. For those more seriously inclined, an opera chorus has been culled from this organization whose purpose will be to present operas in concert form during the season. The first of these will be “Aida.”

“I look forward to a wonderful season of music,” said Mrs. Greene, local concert manager and vice-president of the National Concert Managers' Association. “I have artists from all parts of the world to spread a tempting banquet before the Capital of the Nation.” Of the Concert Managers' Association, Mrs. Greene had this to say: “Already this youthful organization is being felt in



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HEADS OF MUSICAL WORK IN NATIONAL CAPITAL

No. 1—T. Arthur Smith, Concert Manager. No. 2—Mrs. Blanche Muir Dalgleish, President of the Rubinstein Club. No. 3—Mrs. Wilson-Greene, Concert Manager. No. 4—Rollin Bond, Founder, Business Manager and Conductor of “The Washingtonians.”

standardizing business and in maintaining public confidence. It is creating a discriminating public, which is seeking to know the status of the manager and from that to judge the character of the concerts to be offered. It has created unity among managers and opposed the fly-by-night persons who abuse public confidence. The artists also feel a security in engagements when backed by an organization such as the National Concert Managers' Association. It has a big field ahead of it, but that field is none too big for the organization.”

Mrs. Wilson-Greene's Series

Among the attractions which Mrs. Wilson-Greene will offer to Washington this season are five concerts by the Boston Symphony Orchestra, Pierre Monteux, conducting, assisted by the following artists: Helen Stanley, soprano; Jean Bedetti, 'cellist; Alfred Cortot, pianist; Hulda Lashanska, soprano, and Erno Dohnanyi, pianist. Other big organizations under her local management will be the Chicago Symphony Orchestra, Frederick Stock, conducting; La Scala Orchestra, with Toscanini; the Cleveland Symphony Orchestra, Nikolai Sokoloff, conducting; Mme. Pavlova and her Ballet Russe, Fokine and Fokina; the San Carlo Grand Opera Company and the Scotti Opera Company. An unusual trio recital will be that offered by Pablo Casals, 'cellist; Harold Bauer, pianist, and Jacques Thibaud, violinist. Other artists to be presented by Mrs. Greene, will be Jan Kubelik, violinist, Mary Garden, soprano, Sophie Braslau, contralto; Maggie Teyte, soprano; Galli-Curci, soprano; Caroline Lazzari, con-

tralto; Charles Hackett, tenor; Fritz Kreisler, violinist; Serge Rachmaninoff, pianist; Geraldine Farrar, soprano, Louise Homer, contralto, with her daughter, Louise Homer, soprano; Alma Gluck and Efreim Zimbalist. Mrs. Greene is also arranging a series of morning musicales

NATIONAL CAPITAL'S MUSICAL ASSETS

Washington National Opera Company
People's Opera Company
Civic Organ Recitals
Rubinstein Club
Friday Morning Music Club
Arts Club of Washington
National Community Chorus
Mrs. Wilson-Greene's Concert Series
New Willard Morning Musicales
T. Arthur Smith's Concert Series
Twenty-four Concerts by Visiting Orchestras

at the New Willard, artists for which will be announced later. In addition to this heavy program of work, Washington's energetic woman manager is conducting a series of recitals in Baltimore.

T. Arthur Smith's Bookings

“It is satisfying to be retrospective sometimes,” said T. Arthur Smith, local impresario. “I have just been reminded in looking over my books that I introduced Washington to the Philadelphia Orchestra in 1902 and I am still presenting that organization to Washington, this year in a series of five concerts, as-

sisted by Margaret Matzenauer, contralto; Michel Penha, 'cellist; Thaddeus Rich, violinist, and Olga Samaroff, pianist. A feature of this engagement will be the appearance of Ossip Gabrilowitsch as guest conductor. I am happy to say,” went on Mr. Smith, “that I can find something more in the concert game than business and mere financial gain—or loss. I find real pleasure in it. I like to hear public opinions of artists and compare them with my own and the box office receipts. I like to give the public surprises in the musical field. There is real sport in the gamble of the game and, believe me, you cannot figure out in the fall exactly what your balance sheet will look like in the spring. It gives me as much of a thrill to add new subscribers as to re-enter old stand-bys, for then I have something of the feeling of a missionary in my line. Yes, it is a great game, the downs as well as the ups!”

Mr. Smith will present the New York Symphony Orchestra in a series of five concerts assisted by Fritz Kreisler, violinist; Frieda Hempel, soprano, and Sergei Rachmaninoff, pianist. He will open the sixth season of the Ten Star Series, which has become a local institution. The artists appearing in this series will include Eugene Ysaye, violinist; Nina Tarasova, mezzo-soprano; Thelma Given, violinist; Anna Case, soprano; Pablo Casals, 'cellist; Birgit Engell, soprano; Laurence Leonard, baritone; Alfred Cortot, pianist; Josef Stopak, violinist; Cecile de Horvath, pianist; Margaret Matzenauer, contralto, and Olga Samaroff, pianist. Other attractions under Mr. Smith's management will be Tom Burke, Irish tenor; Mme. Schumann Heink, contralto; Frieda Hempel, soprano; the Cincinnati Symphony Orchestra, Ysaye conducting, and others to be announced later.

Society of Fine Arts

The Washington Society of Fine Arts has prepared a musical treat for its members and friends in the form of a course of lecture recitals on Great Composers by Thomas Whitney Surette, a series of five orchestral concerts by the New York Symphony Orchestra, analyzed by Walter Damrosch, and a group of chamber music evenings by the

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[Continued on page 171]

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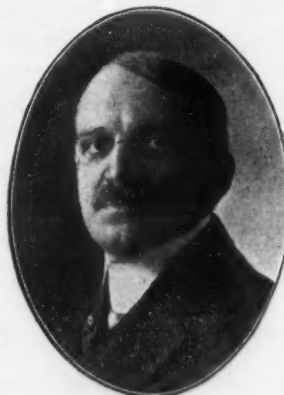
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WASHINGTON, D. C.

(Continued from page 169)

Flonzaley Quartet. This organization has done much to broaden the public's knowledge and love of arts in all fields. Its president, William Bruce King, is ably surrounded by T. Wayland Vaughan and William P. Eno, vice-presidents; Edson B. Olds, treasurer; and Leila Mechlin, secretary.

Under the musical direction of Mrs. Charles W. Fairfax, the Friday Morning Music Club will present weekly musical mornings in which local and visiting artists will take part. Some of the artists to be heard will be: Maude Albert, contralto; Ethelyn Dryden, pianist; Lucy Brickenstein, soprano; Elizabeth Winston, pianist; Mrs. Von Bayer, pianist; Henry Sokolov, violinist, and Mrs. Mary Carlisle Howe, pianist. There will also be programs of compositions from Italy, Norway, France, America, Ireland, and Russia, and a morning devoted to the "Music of Shakespeare." The president of the Friday Morning Music Club is Mrs. Eugene Byrnes; Mrs. Samuel Winslow is assistant to Mrs. Fairfax and Mrs. F. W. True is director of the chorus.

The Rubinstein Club, a chorus of women voices, will offer some new works under the director of Claude Robeson, with Mrs. Howard M. Blandy as accompanist. There will be musical evenings at which local artists will assist and

among the visiting artists will be Myrna Sharlow, soprano; Theodore Karl, tenor; Mme. Mana-Zucca, pianist-composer, and Christine Langhan, soprano. Mrs. Blanche Muir Dalglish is president of this organization.

Oratorio and Amateur Opera

Oratorios will find a place in the music of the coming season through the Washington Oratorio Section, which will give "The Messiah" during the Christmas season, and the Motet Choral Society, which is preparing "St. Paul."

The Arts Club of Washington, through its National Peace Carillon Committee, will present musical features during the coming season. Mary A. Cryder, who has just returned from Europe gathering data of bell performers and their music, will also find a frequent place in the weekly affairs at the clubhouse. The Arts Club opened fall musical events with "In A Persian Garden" under the direction of Paul Bleyden.

Among Washington's own artists who will contribute to musical events both in and out of the city may be mentioned Ruby Potter, Mary Helen Howe, Gretchen Hood, Jessie Masters, Charles Trowbridge Tittman, Mrs. W. S. Cline, Louis Potter, Paul Bleyden, Richard Lorleberg, Mabel Latimer, Martin Richardson, Mrs. George P. Eustis, and others.

Under the direction of Rollin Bond, the People's National Opera Society, known as The Washingtonians, have planned to give "Iolanthe," "Trial by Jury," "Robin Hood," "The Geisha," and "Erminie." In addition to these familiar operas, Mr. Bond will present an American opera in its initial performance, the name and composer of which is to be withheld for the present. The offering of a new American opera each season will be the organization's contribution to the development of native music. Other operatic performances will be offered by Paul Bleyden in concert form, these being "L'Enfant Prodigue," by Debussy, and "Haensel and Gretel," by Humperdinck. "In a Persian Garden" will also be presented under Mr. Bleyden's direction. In all performances Mrs. Bleyden will be the accompanist.

Perhaps the most serious recognition of music comes from the Georgetown University, which has incorporated music in its School of Arts and Sciences, demanding a satisfactory examination in the forms of composition, the chief epochs of music, the composers and their works, etc., for the conferring of the degree of A.B. It is the belief of the directors of the university that such a knowledge is necessary for a well-rounded education in the liberal arts. Georgetown selected one of Washington's own musicians to conduct this course in the person of Edward P. Donovan, an all-American product in music who is well qualified to inaugurate a university course in music appreciation in the nation's capital.

WILLARD HOWE.

PAUL STOEVIING GOES TO ITHACA CONSERVATORY

Will Prepare Pupils for Otokar Sevcik
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Has Large Bequest

ITHACA, N. Y., Oct. 17.—Paul Stoeving has been engaged as an instructor in the violin department of the Ithaca Conservatory of Music, as a result of the great demand for instruction in this instrument by students who desire to prepare for the classes of Otokar Sevcik, who is expected to arrive soon after the holidays. Mr. Stoeving is a brother of the sculptor, Curt S. Stoeving, and is a native of Leipzig and a graduate of its conservatory. For many years Mr. Stoeving was professor of violin in the Guildhall School of Music and Trinity College, London, and more recently, has had charge of the violin department of the School of Music at New Haven, Conn.

An endowment of \$20,000 has been established for the benefit of the Cornell University Orchestra. The need for more substantial support in finances has long been felt by this organization, and this gift will enable the orchestra to own an adequate library and to purchase some of the less popular instruments, as well to furnish scholarships of \$100 each to be awarded to members of the orchestra toward paying their expenses while in college. This endowment was established through the generosity of the late G. W. Hinckley, '15, who was a member of the Mandolin Club during his college years, and was much interested in the musical life of his Alma Mater.

Frances Graff Newton Presenting Artists at Garden City

A new recital series is being given in the ballroom of Garden City Hotel this season under the management of Frances Graff Newton. The concerts will be under the patronage of St. Mary's Catholic School. On Oct. 29, the program will be given by Doris Madden, an Australian pianist; on Nov. 19, by Winston Wilkinson, violinist; on Dec. 10, by Mary Mellish, soprano of the Metropolitan, and on Jan. 21, by David Bispham.

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This is the third season that Raymond Havens will appear with the Boston Symphony Orchestra. He will play two different concertos with them. Mr. Havens has played with the Minneapolis Symphony Orchestra. He has played with the Chicago Symphony Orchestra. He is a member of the Havens Trio (Alwin Schroeder, cellist; Julius Theodorowicz, violinist; Raymond Havens, pianist). Direction: H. B. Williams, 501 Pierce Bldg., Boston.

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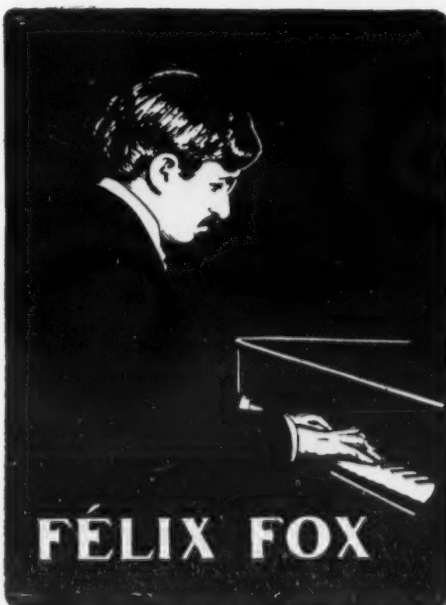
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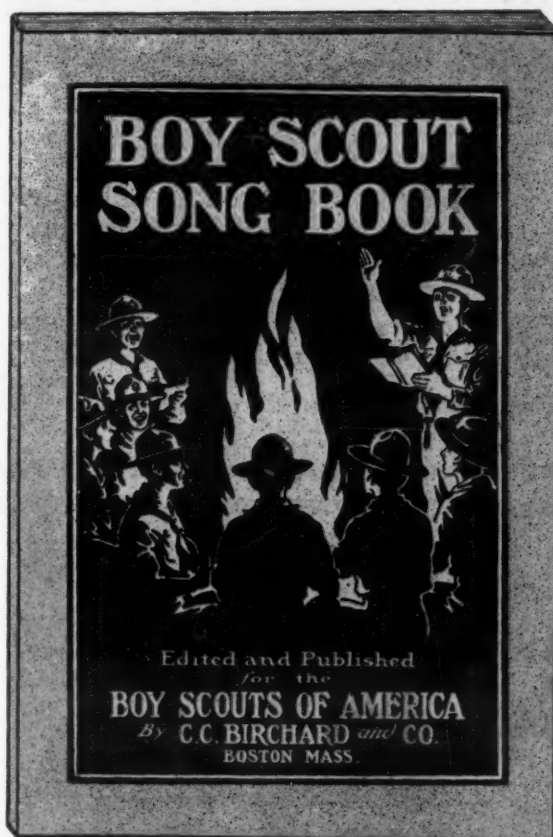
Again: "Mr. Fox did more than justice to his program. His technique was clear and unerring; his phrasing was that of a musician. His tone was agreeable, whether force or delicacy was demanded. He played with marked understanding."

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Olin Downes, Boston Post.

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the delightful whole.—Laramie, Wyoming, DAILY REPUBLICAN.

George Roberts, Miss Macbeth's accompanist, played with a skill of touch and feeling that were in complete harmony at all times with the vocal inflections of the singer's voice.—Urbana, Ill., DAILY ILLINOIS.

The singer was fortunate in the accompanist, George Roberts, whose sympathetic support added much to the program.—San Diego, Cal., UNION.

George Roberts officiated as accompanist and was really a strong factor in the artistic success of the event.—Los Angeles, Cal., EVENING HERALD.

George Roberts played delightful accompaniments for Miss Macbeth.—Portland, Oregon, DAILY TELEGRAM.

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Lima, O., Aims to Become a Managerial Center

New Impresarios Enter Field
—Woman's Music Club, Frank E. Harmon, Tony Zender and H. E. Hall Will Present Noted Soloists—Concert Direction Bomars Is Organization of "Musical America" Correspondents Which Will Book Important Musical Attractions

LIMA, O., Oct. 15.—First let us get a glimpse of the bookings at Memorial Hall, where the larger of the events are held (save the organ recitals).

For October the records show twenty-five rentals of various kinds, ranging from a Negro concert band to the artist concert, opening the regular season of the Woman's Music Club by Mme. Matzenauer, Oct. 25. No such exhibit has before been presented on the part of the Memorial Hall management.

Precedents have supplied the popular delusion that music and all kinds of higher entertainment suffers during the season of a presidential election year. In Lima nothing could be farther from the truth. A perfect riot of civic enterprises has engaged the attention of merchants and men of affairs. The excitement attending a meditated change to the commission-manager form of government, the demands upon both time and pocketbook in the elevation of a puny, impecunious Chamber of Commerce of a few hundred members to a rollicking, lively band of civic boosters numbering some fifteen hundred, the State convention of the Elks which was entertained royally, and a special incident by the way, was the music, a State meeting of the Kiwanis for next year captured for Lima against formidable opposition put up by Cincinnati (and the success of the workers in this affair is pleasantly attributed to music's spell, as exhibited in the tenor voice of James Allen Grubb, former member of the great International Quartet) and with all these and divers other local disturbances, as they are usually termed, Lima has outlined the greatest musical season of her history, and has had time too, withal, to give some attention to a near neighbor on the East—Senator Harding and his Front Porch espousals of the presidential struggle as viewed from the G. O. P. textbook.

One of the most astounding results of this kaleidoscopic panorama of public whims and fancies was furnished by the Women's Music Club which has maintained the lead for several years as the



AMONG LIMA'S MUSICAL ASSETS

No. 1—Officers and Directors, Women's Music Club, Lima, Ohio, at the home of the President, Mrs. Ira R. Longworth. Members Standing, Left to Right, Mrs. Fred E. Gooding, Mrs. Charles Black, Mrs. C. S. Baxter, Mrs. M. M. Keltner, Miss Nell Kriete, Anna Cantwell, Mrs. J. E. Dexter. Sitting, Left to Right, Mrs. Roy Banta, Mrs. R. O. Woods, Mrs. Longworth, Mrs. Harry Macdonald; No. 2—Members of Etude Club, Lima, Ohio, Romping at Their Annual 1920 Outing at Mirror Lake. The President, Mrs. W. B. Berryman, is No. 1; Mrs. F. E. Gooding, the Vice-President, No. 2; Mrs. J. E. Evans and Mrs. J. M. Petterson, Secretary-Treasurer, and Assistant, respectively, are the Two at the Extreme Right. No. 3—Manager Frank E. Harmon of Lima, Ohio, Entertaining Impresario, Sometime Associate of Bradford Mills. No. 4—"Trio L'Havice"—Harp, Violin, 'Cello. Bernardine Taubken Dimond, 'Cellist, and Glenna Morris Dunifon, Violinist. No. 5—Millie Sonntag Urfer, Chorus Director and Member Executive Board Women's Music Club, and Mr. Urfer at the Urfer Home in Lima.

most conspicuous booking agency of artists and combinations. Briefly the transition from a modest and sometimes indifferent organization of some eight hundred members with dues of \$3 per year to a rousing, enthusiastic, responsive one of one thousand—and a formidable waiting list—with annual dues at \$4, was an incident of a few weeks of summer under the experienced direction of the fifth time president, Mrs. I. R. Longworth.

The officers of the Women's Music Club for this year are:

Mrs. Ira R. Longworth, president; Mrs. C. S. Baxter, vice-president; Mrs. R. O. Woods, secretary-treasurer; Miss Nell Kriete, assistant secretary-treasurer. Executive board includes the above-named and Mrs. Charles A. Black, Mrs. Roy Banta, Miss Anna Cantwell, Mrs. J. E. Dexter, Mrs. F. E. Gooding, Mrs. M. M. Keltner, Mrs. Harry Macdonald and Millie Sonntag Urfer.

Chairmen of the various working committees are:

Membership, Mrs. C. S. Baxter; program, Mrs. I. R. Longworth; chorus, Mrs. M. M. Keltner, altruistic, Mrs. Harry Macdonald; decorating, Mrs. Chas. Black; publicity, Mrs. J. E. Dexter; library, Mrs. J. W. Roby; social, Mrs. F. E. Gooding.

The bookings for the season so far as concluded are as follows:

Oct. 25, Mme. Margaret Matzenauer; Nov. 4 (matinee), Katherine Dayton, diseuse in a program of folksongs in costume; Nov. 18 (artist matinee), organ recital by Ernest Arthur Kraft, of Trinity Cathedral House, Cleveland; Dec. 8, Myrna Sharlow, soprano; Ernest Davis, tenor; Dec. 16, Christmas program, direction Mmes. Forster Robinson and J. Robb Melly; Jan. 10, Arthur Shattuck, pianist; Feb. 10, club matinee arranged by Irene Harruff Klinger and Nell Kriete; Feb. 24 (club matinee), a program of readings by Mmes. Roy Banta, Winona Forrer and Margaret Abrams; March 10, a matinee with Mrs. Waldo Berryman and Ella Eysenbach, leaders; April 7, organ recital matinee at Presbyterian Church, Mrs. P. Reed Marshall and Miss Ray Heffner; April 21, the club chorus, matinee, under direction of Millie Sonntag Urfer; May 12, a matinee program of quartet works under the direction of Mmes. Fred Calvert and J. Allan Grubb; May 27, the New York Philharmonic Orchestra.

Etude Club's New Field

Etude Club, too, Lima's other most distinctive women's musical club, has prospered—and along lines outside the restrictive limitations of membership. Its members anticipate its most useful season. For Etude is strictly a study club, born in the fertile brain of Julia Ackerman Adams, its single honorary member and good patroness more than a decade ago. To the altruistic sentiments and loyal co-operation of Etude's membership belong the credit for the annual analytical presentation of the (visiting) symphonic organization's program. These are given free to the public, the illustrations being furnished by pianists of the club, with explanatory text by others.

The officers for 1920-1921 are.

Mrs. Waldo B. Berryman, president; Mrs. Fred E. Gooding, vice-president; Mrs. J. E.

Evans, secretary-treasurer; Mrs. J. M. Patterson, assistant secretary-treasurer.

Mrs. Fred Gooding and Ella Eysenbach constitute the executive committee. Mrs. Harry Macdonald is secretary of new publications. The annual outing—always an eventful incident in a year crowded with work—will be arranged by Ray Heffner and Mmes. John Carnes and Warren Snyder.

The season opened Oct. 5.

The book, "Appreciation of Music," by Thomas Whitney Surette and Daniel Gregory Mason, will furnish the textual subject matter for the club study hour at the season's meetings, which are in addition to the two named.

Managerial Field Enlarged

For the first season since pre-war times, there will be enough additions to the dominance of the local managerial situation by the Women's Music Club to constitute a quartet of impresarios—all more or less active.

The most important of these, Frank E. Harmon, was associated with Bradford Mills last season in a few ventures; and some seven or eight years ago managed some very notable local engagements of which John McCormack was a top notcher. Mr. Harmon presented Sousa's Band at Memorial Hall Oct. 12. It was understood that Mr. Harmon and Bradford Mills will be associated in a number of important bookings this winter, not alone in Lima but other cities, but he has not confirmed this rumor. Mr. Harmon's big establishments here is headquarters for the Victrola and Edison cabinets and records. On Sept. 29 he presented Leta Corder and Lucille Collette in a series of tone tests at Memorial Hall on behalf of the Edison recreations, to a crowded house.

This popular Lima man of affairs preserves some pet hobbies, not even sus-

[Continued on page 176]

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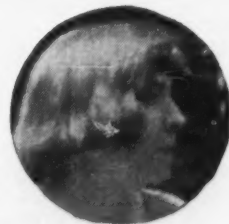


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LIMA, OHIO

[Continued from page 175]

pected by some of his closest friends and admirers. One of the most conspicuous of these is illustrated on this page. Mr. Harman is a Luther Burbank, a J. Wells Champney and a Paul de Longpre rolled into one. He loves flowers and potters about among them with all the elation of the practised feminine cultivator of "slips" and most carefully tended house plants that line the window sill in all seasons. One of his first cares in planning his beautiful new home just finished was to provide ample room for the cultivation of almost every known bloom and evergreen in the conservatorial kingdom. Mr. Harman's flowers constitute one of the show features of the beautiful residential district, Lakewood Avenue.

A newcomer in the local managerial field is Tony Zender, owner of one of Lima's oldest music stores, an orchestral conductor of no mean ability, and (as he is best known by the Bohemian, the dilettante and stage beauty enthusiast of many cities other than New York and Lima) father of that lively little singing actress playing opposite Frank Tinney in the successful farce "Tickle Me." Mr. Zender's finest booking was the United States Marine Band which made its premiere here Oct. 7.

Concert Direction Bomars

The remaining member of the quartet, H. E. Hall, is directing tours in the Central West and South of a few singers, is assisting the Women's Music Club in the press features of their season's bookings, and just at present is busy with the details of a co-operative plan in which a half dozen or more others of MUSICAL AMERICA's representatives will have an equally conspicuous part. Concert Direction Bomars expects to become in time, a distinctly valuable factor to both local manager and contracting agent—its principal feature having to do with economy in advertising, booking and settlements—all of which constitute a strong appeal these latter days of mounting railroad and hotel fares, percentages and pretty printing.

Somebody has asked: "What would a fantasia of New York be like without a Greenwich Village?" A philosopher fresh from the purlieus of Broadway answered: "T'would be like the House of Commons without a Lady Astor." Another philosopher avers mournfully, "But the fantasia has all gone out of the Village in the summer of Anno Volstead 1." Even a beautiful midsummer night with its atmosphere, its necromancy cannot stir up a poetic or fanciful thrill in that part of New York. It is as unromantic as the Iliad of a Mollusc. It is unnecessary to state that these habits of the famous Village were those whose artistic thrills and moments of musical exaltation came from the doubtful inspiration of "red ink" and other liquids of the cocktail and fizz family. And also that the real and genuine in music, art, poetry, thrives in that artistic corner of Gotham as never before. A dainty little replica of this reorganized, reconstructed, real Greenwich Village Bohemia is enacted in one of Lima's most exclusive residential centers, with two of Lima's clever club women and artists as sponsors and managers. These are Rhea Mankoff Cable, pianist, and Mrs. Branson Harley Holmes, noted for her clever art creations in a decorative way, and for the possession of a low sweetly modulated soprano not often heard outside the society receptions.

The two homes over which these ladies preside and which with their quaint architecture, their sweeping lawns bordering on Faurot Park with queer artistic little bowers stowed away in picturesque groves of catalpa, and one of the most cunning line fences dividing the properties with odd old English looking stiles, constitute this Greenwich Village of Lima, "Rose View," the Cable home, and "The Blue Door," Menage of the Harley Holmes. Here, for the present at "Rose View," each Monday evening sees a gathering of kindred spirits—musicians, artists, poets, writers of sorts—and the untrammelled outpouring of the soul is given free and unrestrained expression.

"We want our friends, rich and poor alike, banker, brick mason, machinist or musical specialist, chorus lady or charwoman with a divine call, with a message, to feel free to come here and deliver it. We would give and receive with equal cordiality and the same spirit,

gauged by the sentiment of the Golden Rule," explains Mrs. Cable.

At the Monday evening meeting of Sept. 25, Mrs. Harold B. Adams, well known specialist in theory and harmony, discussed "The Studies Necessary to Broad Musicianship." The same speaker on Oct. 4 delighted a big audience on "How History and Biography Help Interpretation of Music." These soirees will continue all winter, and this little corner of Lima's beautiful Lakewood will be "Liberty Hall" to every artistic soul of the community that would seek a sympathetic vent.

Music in the Public Schools

After loyally expounding the antiquated information contained in "The Model Method" of which there was no reprint nor revision for more than a quarter of a century, the Lima public schools have just put into use the Hollis Dann textbook, from the first to the sixth grades. The New Ginn Educational Course is used in the seventh and eighth grades. Supervisor Mark Evans is fairly well satisfied with conditions this year which provide for one hour periods each week in both Central and South High Schools for music and supervision in which he has five assistants in all the grade schools of the city—seventy-five minutes in each of these per week.

The combined boys' and girls' chorus last year numbered 125, with an average of thirty-five in the orchestra. Supervisor Evans will present the pupils in an opera or operetta as usual with possibly a special performance of some popular Christmas oratorio for the holidays. The Lima High School orchestra is one of the really sincere and artistically clever musical organizations of northwestern Ohio.

Church Choir Changes

Many radical changes are current in local church music—Trinity M. E., First Baptist and First Congregational have all new directors; Trinity, with the return of Director Mark Evans and Organist C. A. Richmond resumes its large volunteer choir; First Congregational, which during the summer attained widespread attention for its boy and girl choir, has a quartet composed of Prof. J. A. Breese, bass and director, of Gomer, O.; Catherine Yoakum, soprano; Helen Bower, contralto, and William Toornan, tenor. Prof. Breese is director of music in the schools of Gomer and Leatherwood, both Welsh towns nearby. A. D. Thomas, organist for many years, retains that post.

The First Baptist, which has for years been noted for its splendid music at the vesper services has a new quartet made up of R. W. Mikesel, tenor (director); Bessie Wright, contralto; Geraldine Kah Thomas, soprano, and G. A. Lehman of Bluffton College and Don John of Lima alternating in the bass parts. Ray Heffner is still in charge of the organ console.

The new Pilcher organ presented by Merchant N. L. Michael to Temple Beth El in memory of his deceased wife, installed this month will mark the introduction of some special new music by the quartet, Mrs. C. S. Baxter and Mrs. R. O. Woods, soprano and contralto, and R. W. Mikesel and Fred Calvert, tenor and baritone. Ray Heffner is the organist here also. The new organ replaces the one destroyed by fire recently.

The most notable incident marking the autumnal openings of the regular church services and choir reorganizations was that of the dedication Sunday, Sept. 26, at Christ Episcopal. The edifice practically rebuilt at a cost of nearly \$50,000, which includes the organ, is one of the city's most interesting places of worship, and the music under the direction of Mrs. Forster Robinson is quite in keeping. For the dedication the surpliced choir of thirty men and twelve boys sang Dudley Duck's "Te Deum" and the "Jubilante Deo" of George Mietzke and for the offertory anthem "Great and Marvelous Are Thy Works" from Gaul's "The Holy City." The quartet is composed of Mrs. Clem Thompson, soprano; Mrs. Robinson, director, contralto; Kent Ebersole, tenor, and Dr. Forster Robinson, bass. Ernest C. Baird is the organist. A Christmas cantata will be given.

The Market Street Presbyterian, too, has spent several thousand dollars in church improvements which will constitute a handsome setting for the exceptionally fine quartet maintained—Mrs. F. E. Gooding, soprano; Mrs. R. O. Woods, contralto; J. Allan Grubb, tenor, and Fred Calvert, bass; Mrs. Calvert, organist. The organ was recently electrified.

Most of the Women's Music Club organ recitals are announced to be given here. With the picture house installations there have been some eight new or rebuilt organs placed during the year.

New Orchestras

The band organizations have increased in number and importance. With Joseph Du Pere as their enthusiastic leader, the new Elks' Hussar Band won golden encomiums at Chicago and more recently at the State convention of the order held here. Mr. Du Pere is also at the head of the Lima City Band, always conspicuous at the parks in summer. The jazz orchestras are almost innumerable; but there is evident a determined opposition which is expected to dissolve many of these the coming year and enthrone the legitimate orchestra. Of these the Harley Holmes Faurot Opera House Orchestra is the most important.

The Little Symphony, with Mr. Holmes as leader, an innovation of last season in which Mrs. Holmes plays an important part as inimitable hostess at the Holmes Lakewood Avenue menage, "The Blue Door," on Sunday afternoons is one of the confirmed successes. Some very delightful chamber music is rehearsed at these hearings. The artists are, besides Mr. Holmes, E. J. Curtiss, O. Ben Schultz and Rhea Mankoff Cable or Mrs. Benjamin Flynn (piano). Mrs. Flynn proved a very competent substitute during Mrs. Cable's absences in Chicago and New York coaching with Percy Grainger. She is the director of the miniature symphony orchestra and organist at the Lyric Theater. A very recently organized instrumental vehicle is "Trio L'Havice," with Glenna Morris Dunifon, violin; Bernardine Taubken Dimond, 'cello, and Katherine Gramm, harp. The two first named have had much Chautauqua, Lyceum or hotel experience. Miss Gramm, a pupil of Mrs. Ida Mae Holder at Toledo, has made remarkable progress and is regarded as an exceptionally fine ensemble performer on that instrument. They are working on a suitable repertoire to develop the best in music literature arranged for this instrumental combination.

A Lima singer who made her reputation in Chautauqua and Lyceum companies of repute and who has in the past two years spent much of her time perfecting her art is making her formal re-entry into the professional arena. This is Irene Harruff Klinger, lyric soprano. Mrs. Klinger possesses a certain charm and magnetism, has worked hard along technical lines under the guidance first of Sibyl Sammis MacDermid, later Margaret Parry Hast, who was a pupil of the late Evan Williams. When it is recalled that Mrs. Klinger was invited as long as two years ago to become a member of the quartet, the Sibyl Sammis Singers, a popular Chicago organization, and that she has gained immeasurably in every way in the interval it would seem that she should be unusually well equipped for the professional engagements now being made for her in the South and Central West.

The program for the season's visitors in the Bluffton College and High School course is just announced. Opening Nov. 12 with Arthur Middleton of the Metropolitan forces follow in order, Myrna Sharlow and Granville English, Chicago pianist, and a recital on April 13 by Vera Poppe, English 'cellist. In the High School course Leon Cope, comedian, Dec. 9, Gregory Mason, editor of *Outlook*, will appear Jan. 19 and a special number will be Charles Crawford, an authority on folk-lore. The College Chorus Society, sponsoring the lectures, will sing for the annual Christmas concert "The Messiah," assisted by the college orchestra. This will make the ninth time the Handel oratorio has been sung by the Bluffton College chorus. Supervisor Mark Evans of the Lima public schools and director of music at Trinity church, will probably be conductor, as usual. Prof. Sidney Hauenstein of the college faculty will present some special programs of orchestral music with the assistance of his student performers.

H. E. H.

Fisk Singers Open Season in New York

One of the most notable of the early attractions in which Negro musicians engaged was the musical recital given at the Casino Theater on Sunday evening, Sept. 26. The recital was given by the Fisk University Club of this city, and the program was for the benefit of the scholarship fund of that university, which is notable in this country for the service that it has done for the preservation of Negro music. The most famous of the colored artists appeared on this program, the feature of which was the famous Fisk University Quartet

from Nashville, appearing in an extensive repertoire of Negro folk music. The history of this music will be told along with the work of the singers. Among those who supported the quartet was Augustus Lawson, a colored artist who has attained eminence as a pianist. Harry T. Burleigh, the famous soloist at St. George P. E. Church, gave a number of his own compositions. Lydia Mason, a promising young colored prodigy, demonstrated on the piano. Mme. Daisy Tapley, a recognized contralto and accompanist, gave numbers. Minnie Brown, a church soprano of rare gifts; Marion Cumbo, a young 'cellist of talent; Abrea Lindsay, a gifted musical student, and Eugene Martin, the twelve-year-old Negro violinist, made up this interesting program. C. G. A.

ALTOONA, PA., NEEDS MORE MUSIC TEACHERS

Present Teaching Faculty Too Small to Meet Growing Demands of Musical Public

ALTOONA, PA., Oct. 16.—Those directly responsible for the musical conditions in Altoona feel that the coming season will be one of the best the city has known. I. W. Mishler of the Mishler Theater has booked a number of artists, among whom will be Kreisler, Galli-Curci and Sorrentino. Sousa's Band appeared at the theater Sept. 29 before a very large audience. Mr. Mishler is a lover of the best music, and always endeavors to secure only the best. In the late spring the Scotti Grand Opera Company appeared before one of the largest audiences that ever filled the auditorium. It is possible they may have a return engagement.

The Altoona Choral Society, under the direction of A. J. Harter, will begin rehearsals this month for the coming season. The program has not yet been announced, but some big work will likely be taken up.

Altoona possesses a number of teachers, and all of whom report large enrollments, in all branches of music, in fact, most of them have periods entirely filled. Altoona has 60,000 people, and a suburban population within a radius of four miles that will aggregate 100,000 people, and the teaching material is wholly inadequate to the number of persons who desire a thorough instruction. There is a splendid opportunity for a good vocal teacher, also there is a fine opening for a violin instructor.

ROSE C. SLOAN.

GALVESTON CLUB PLANS

Gulf City to Hear Visiting Artists With Local Organizations

GALVESTON, TEXAS, Oct. 16.—Although concert plans for the forthcoming season are not definitely formulated, the musical clubs are anticipating a very interesting season. The Y. W. C. A. Glee Club, of which Hu. T. Huffaster is director, began rehearsals Tuesday evening, Oct. 5, inaugurating its sixth season. The membership numbers 100 women and girls and an attractive program of songs has been arranged, preparatory to the two concerts the organization will give during the winter. In one, an artist of note will be presented, the second concert usually being an ensemble program by mixed chorus and orchestra.

The Girls' Musical Club will hold its initial meeting of the season on the morning of Dec. 7. The subject of study for this year's work will be "Comparative Musical Development." The club gives three concerts a season, visiting artists appearing under its auspices in two, the third being given by talent from the club membership. Other organizations are yet to announce plans for their season's activities.

E. M. H.

Borgwald to Head Music in Duluth High School

DULUTH, MINN., Oct. 13.—Carl Borgwald, formerly supervisor of music at Turner's Falls, Mass., has accepted the position of director of music in the Central High School, Duluth, Minn. Mr. Borgwald is well known in the East. He studied organ under Charles Heinroth, composition with Edward MacDowell and Professor Rybner and is a graduate of the Institute of Music Pedagogy, Northampton, Mass. C. R.

CALIFORNIA BAY CITIES FACE BANNER YEAR

Oakland, Berkeley and Alameda Will Hear Many Leading Artists and Orchestras—Jessica Colbert, San Francisco Manager, to Present Course—University to Sponsor More Concerts—Music Thrives in the Public Schools as Never Before—Young People are Well Served by Berkeley Organization.

OAKLAND, CAL., Oct. 15.—There is never lack of musical fare about the Bay Cities, even in the summer season, due partly to ideal climatic conditions, and more so to musical activities of the University of California during its summer session. The summer past is no exception to that rule and the gala performance of "Samson and Delilah" recently given in the Greek Theater brought to a close a summer filled with interesting events and forecasts a winter of unusual promise for the East Bay cities.

Oakland and the Bay cities seem happily destined to one of the best programs in years. Annette Potter, who has been a sort of pioneer in the concert managerial business for Oakland has on her list of artists, Benno Moiseiwitsch; Pasquale Amato, Salzedo Harp Ensemble with Pavlo Frijsh as soprano soloist; joint concert by Mary Jordan and Samuel Gardner; and Margaret Matzenauer. These are all listed under the "Artist Series." Miss Potter also manages a few local artists and it is expected she will enlarge upon this latter branch during the year. She has done another good thing for Oakland which needs to be chronicled. It has been extremely difficult for musicians to find suitable accommodations for downtown studios, and now Miss Potter comes to the rescue by opening studio quarters in the business section. The old mansion leased is admirably fitted to such purpose, with commodious rooms, and a spacious reception hall. The main studio will be used for soirees, recitals, chorals and lectures. Giving due consideration of the importance music plays in the development of children, Saturday afternoon classes are to be established for their benefit. Miss Potter has been connected with the excellent public school music system in Oakland, and she doubtless has many splendid ideas to incorporate in this new venture, looking toward a better musical appreciation among our younger citizens.

Miss Colbert Opens Office

Jessica Colbert, San Francisco manager, has opened a branch office on this side and placed in charge Louis F. Le Fevre and Gerald J. Brushner. The first concert of the series will present the San Francisco Chamber Music Society with Alice Gentle as soloist. Louis Persinger, concertmaster of the San Francisco Symphony, is first violinist and director; Elias Hecht, flautist and founder, and with them are associated, Horace Britt, cello; Louis Ford, violin; Nathan Firestone, viola, and Guyla Oram, piano. Sergie Prokofieff; Julia Claussen; Paul Althouse, and Kathleen Parlow complete Miss Colbert's interesting list.

Sponsored by the University of California, (Berkeley) and under the direct charge of Samuel Hume, the San Francisco Orchestra, under Alfred Hertz's baton, will give a series of eight concerts. Both Oakland and Berkeley possess creditable community orchestras and the time is ripe for a larger following for symphonic music.

The Berkeley Musical Association will present in concert, Lhevinne; Emilio De Gogorza; Anna Case; New York Chamber Music Society, and Margaret Matzenauer. These concerts will be given in Harmon Gymnasium. This is the tenth season of fruitful activity for this organization, and the programs have ever been of high order. Julia Waybur of the University Extension Music Department, is also head of this association.

For the Young People

Another series of interest and promise is that given, also for the tenth season, for the young people, called the Young People's Concerts. These are sponsored by William Edwin Chamberlain, who meets any deficit occurring; it is a significant fact that only once in the ten years has it been necessary to meet a deficit. Tickets are sold for a nominal sum, and the young people are first accommodated,

then, if there is room left, others may be served. The plan is purely educational. Mr. Chamberlain holds that the best way to make America truly musical is to begin with the children, and he is doing excellent work along that line. Past seasons have seen some of the best talent procurable in this country, both local and foreign, presented on the course. For the coming season, the program is not complete, but it is planned to include a well known pianist; a singer; chamber music quartet, and a symphony orchestra, likely the Minneapolis, if that organization tours the West this year.

Berkeley has a new organization in the Berkeley Theater of Applied Arts, with Russell Osburn as president, and William E. Chamberlain as vice-president. Beyond the announcement that it will embrace opportunity for dancers, artists, singers, "and is a movement for democracy in art, where all who have talent may find encouragement." No set program has been released, but from the membership, one may expect interesting developments and good results.

The community orchestra, organized last year, under Anton Embs, will be continued this year. Changes in the music department have necessitated changed plans, but with the start given the orchestra as well as the general work done in the public schools under Mr. Embs it is but natural to expect growth. California Bay cities are noted for the high degree of work done in music in the public schools.

Another announcement bringing a sense of gratification is that of the three sonata recitals to be given by Sigmund Beel, violin, and George S. McManus, piano, under the auspices of the University. In this series, these artists will present the ten Beethoven sonatas.

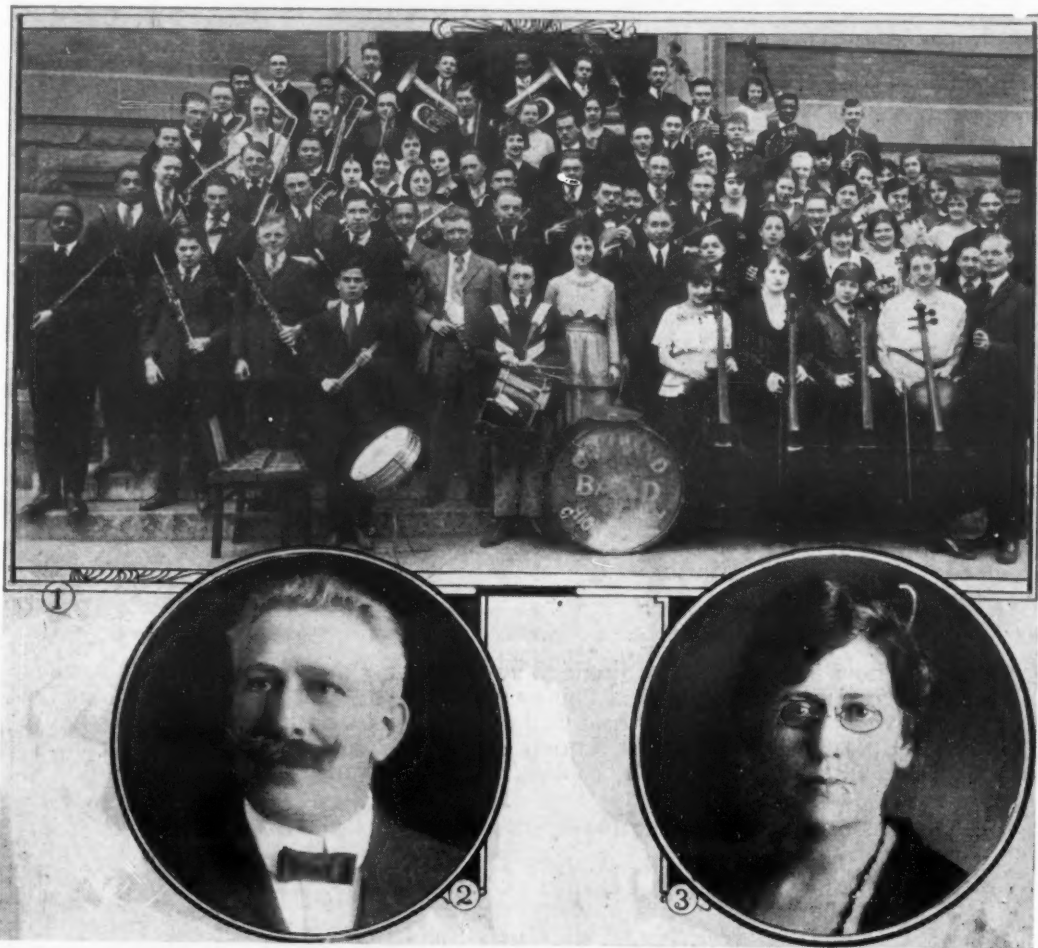
The usual half-hour programs of Sunday afternoon, in the Greek theater, under Mr. Hume's direction, will, this coming year, embrace many fine concerts. Announcement for the entire year cannot be made. Early fall concerts include: San Francisco Shriners' Band; joint recital of Horace V. Benjamin, baritone, and Antonio de Grassi, violinist; joint recital of Thomas F. Freeman, piano, and Orley See, violin.

Organ recitals for the year include the Sunday Vespers at Mills College, where William Carruth is organist; a series at St. Frances de Sales church, with Gerard Taillandier, presiding; and a new plan whereby one concert each week shall be given at the First Congregational Church. This latter to be given under the auspices of the Northern California Chapter of the Guild of Organists, and in connection with the Music Department of the public schools. Virginia de Fremery is dean of the chapter and organist of the church. There are fifty-five members about the Bay who constitute this chapter.

Mills College has an especially strong music department, granting the degree, and a faculty of eleven members. Once each month a musical tea is given at which the students appear informally. This year a string orchestra is to be organized; and likely symphony-talks again conducted by Alice Baumbaugh. A feature of the work is the vested choir which, under the direction of Mrs. Lauretta Sweesy, has accomplished some notable results. A Greek theater appearance in the late spring added to the fine impression heretofore created by the Mills students in recital. This concert should be an annual event, so fitting are the surroundings for the fine, clear voices of the young women. Edward F. Schneider is Dean of the Music School and has an excellent teaching staff. The college is ideally located for out-door performances and as in the past, will present several pageants with musical settings, throughout the coming year.

Heavy Enrolments

Other schools of the city showing strong enrolments and interesting plans for the year, are the Jenkins School, which has presented some very talented



PROMINENT PERSONALITIES IN THE MUSICAL DEVELOPMENT OF CALIFORNIA'S BAY CITIES

No. 1—Oakland High School Band and Orchestra, Franklin Carter, Director. No. 2—Paul Steindorff, Orchestral and Operatic Conductor, Oakland and Berkeley. No. 3—Miss Z. W. Potter, Concert Manager and Teacher, Oakland.

students, and given a long term of good service to the community, numbering on its faculty some of the best of the Bay musicians; a branch of the Kellar-Fox school, and the Alameda Conservatory. The College of the Holy Names maintains a good music department and usually boasts a very large enrolment.

Oakland needs yield the palm to no other school in the matter of music in the public schools. Under the most able direction of Glen Woods, the work has been perfected to unbelievable proportions. Beginning with the elementary grades and carrying the work on through High School there are opportunities for choral, band, orchestra experience, class and private lessons, and theoretical subjects. Not only is the opportunity given, but music is a regular branch of the daily program and equal credit is given as in all major subjects. In the various schools of the city, there are presented operettas, given in a highly creditable manner, musically speaking; and when at a recent date, a school bond issue was desired the several hundred marching, singing children, formed a most convincing part of the parade.

At the recent State Fair, the Oakland schools carried away more prizes than all the other competing schools, and music came in for a good share. The spring concerts are a revelation, and the work done under Mr. Woods cannot be too highly recommended. From the grades, through High School, and into the community orchestra is but a step, and from there to professional work a step farther, and many a future professional is getting started along the right road, right here and now. Outside artists present assembly programs frequently, Thomas F. Freeman and Orley See, piano and violin, being recent contributors.

With the Clubs

Chorals and clubs play a large part in any community, and who shall draw the line about the usefulness of these organizations in the whole nation's outlook? Many artist courses have first been sponsored by the local clubs, and numberless fine concerts are now given by local talent. The Orpheus Male Choral, Edwin Dunbar Crandall, director, is a yearly contributor to the music of Oakland, using the Municipal Auditorium as the setting. This club always gives a serious, well-prepared concert, which is anticipated each year.

Wednesday Morning Choral, Paul Steindorff, director, is a group of women which presents a most pleasing personal appearance and sings delightfully; an annual concert is its contribution.

The Treble Clef Club, of the University, Mr. Morse, director, plans among

other activities, a musical comedy as its yearly offering to the public.

The Cecilia Society, Percy Dow, director, may always be counted on to do something quite well worth while. This is a serious group of musicians, which gives at least three public programs each year, with the assistance of noted home soloists. Mr. Dow being one of our very best directors, may be well satisfied with the results obtained, and Oakland is fortunate in having his services. For the coming year, he reports several new members and plans for at least two cantatas as well as miscellaneous programs.

The Ebell, widely known literary club, has a lively music section, and presents, now and then, in the spacious and well-appointed clubhouse, recitals of much interest. An affair of last year, an Italian fiesta, with the de Grassi artist-couple, and Frederick Maurer, as principals, made a lasting impression, and might well be repeated. It is presumed the club will carry out as extensive music plans as formerly.

The Etude Club has opened the year's activities, and announces the following list for evenings, an evening of opera; new members program; ensemble program, and special evening concert in May. Mrs. Martin Warner is president; Mrs. Charles Weiland is opera chairman; Mabel Hill Redfield, accompanist, and Lowell Redfield, choral director. These last assure a successful year.

The Oakland Club has arranged for next month, a concert of magnitude when Ben Scoville, nephew of Henry Irving; little Patricia Cavanaugh, nine-year-old piano prodigy; the Adelphian Quartet, and Mrs. Maurice Jonsson will contribute the program. Mrs. Robert L. Hill, who is largely responsible for the event, will act as accompanist.

The Berkeley Piano Club is yet another important factor, and promises the usual interesting year. Programs of much serious thought and great variety are the order of this club, many two and four-hand piano numbers being given.

The Etude Society, an organization of negro members, does some fascinating work throughout the year, and at least once, annually, presents a fine recital made up mainly of negro spirituals. It is well worth the while of the interested musician to attend this event.

Paul Steindorff announces that he will again present "The Messiah" at Christmas time, in the Municipal Auditorium, Oakland. Last year's performance aroused so much interest all about the Bay, it is a gratifying announcement he has made for this year. Soloists are not yet made known, but suffice it to say they will be the best Mr. Steindorff may procure. He will also conduct the Good

[Continued on page 179]

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Accompaniment



Photo by Mishkin

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Dedicated to Claude Gotthelf

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"She has a contralto voice of beautiful quality, free and firm in delivery and applied with taste and distinction to the singing of songs."

HERALD
"Miss Moncrieff sings with assurance. Her art is mature, her technic is excellent and her voice is satisfying, particularly in its lower and middle registers. Every word carries, every phrase is rounded. You are not left in doubt as to what she wishes to convey."

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A contralto voice of wide range and ample volume, a wide range of dynamic values, from pianissimo to fortissimo. She has depth of feeling, and the singing was earnest and sincere, always with fine appreciation governed by refined taste.—Karleton Hackett, *Chicago Evening Post*.

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OAKLAND, CAL.

[Continued from page 177]

Friday "Stabat Mater" in the Greek Theater, Berkeley, following a custom of many years. This has come to be an event looked forward to each year with increasing fervor, and those who gather in that great open-air theater for such productions do so in the spirit of devotion and worship. All honor to this untiring musician who has kept alive the flame for so many years, and who has given unstintingly of time, effort and strength that we may have of the best, and much of that without admission price! The Berkeley Oratorio Society forms the nucleus for the various concerts and on occasion, is augmented by choruses from Oakland, San Francisco and Alameda. In connection with the Easter music an important plan has just

been divulged, that of presenting Henry Hadley's "New Earth," it will be awaited with much interest.

A number of the larger churches offer concerts from time to time, and some very good results are obtained by the Broadway Presbyterian and First Congregational choirs, the latter of which has a large membership. Christmas carols and holiday music of high order prevail. Organists and directors enjoying a good following are: Virginia de Fremery, Eugene Blanchard; Mabel Hill Redfield; Charles Kennedy; William Carruth.

Film Music Improved

Now that music plays so important a part in moving pictures it is interesting to note the success of Dr. Carlos de Mandil, at the T. and D., and John Wharry

Lewis at the American. The former has an orchestra of large proportions, made up of many Symphony players of other days, and to say that Dr. de Mandil takes his work most seriously may be proven in his own statement, that he thinks the movies are educating more people than nearly any other agency.

On the other hand, Mr. Lewis has only a small orchestra but it is an almost perfect unit. As he reviews all films shown, in advance, he is enabled to so fit the music to the text as to give unusual harmony. He is never known to take the matter lightly, but gives of his best to the bettering of movie music. At a recent conference of directors, his suggestions of pre-views and specially adapted music, was adopted by the convention.

The representative music stores, Sherman-Clay, Wiley B. Allen, Byron Mauzy California Band and Instrument Company, all are important factors in the musical growth.

Roy Harrison Danforth of the *Tribune* staff is a great asset to the community. His criticisms are always most fair; he

is considerate of the local artists and just to the visiting ones. As a mold of public opinion, Mr. Danforth fulfills his mission well.

There are many bands, perhaps the Municipal one, furnishing so much pleasure to hundreds of park visitors each Sunday, holds supremacy. Here again, we find Paul Steindorff, who knows just how to arrange a program for the average Sunday audience.

The Chevrolet Auto factory maintains a first class band, directed by Henri Welch, formerly associated with John P. Sousa.

The various high school bands, directed by Herman Trutner, Walter Douglass, Franklin Carter, and Mr. Matthews have reached a high degree of attainment, and are frequently heard on public occasion.

Teachers and schools report a good enrollment, and on every side one sees promise of the best season in years, for the East Bay cities, Oakland, Berkeley and Alameda.

ADELINE F. SEE.

CAPITAL UNIVERSITY SPURS COLUMBUS, OHIO, MUSIC

Large Institution Takes Leading Part in Fostering Concerts—King Avenue Methodist Church Presents Cincinnati Orchestra—Kate Lacey's Series Will Be Better than Ever—Ticket Sale Is Unparalleled

COLUMBUS, OHIO, Oct. 15—The musical activities of Columbus were never in a more healthy condition than at the present time. Not only are there two big courses of concerts, but the music departments have been greatly strengthened in Capital University, Morrey School of Music, Wallace School and Conservatory, Columbus School for Girls, and two artist teachers from Cincinnati come out each week for their students in the capital city. The "movie" houses are making much more of music, the first-class ones having in addition to great organs fifteen or twenty instruments, making it possible to present acceptably many of the popular orchestral numbers, and the hotels are offering many attractive programs which are of much higher musical value than are usually heard at such places.

Even the churches are becoming managers of concerts to some extent, the most important booking of which is that of King Avenue Methodist Church, which presented the Cincinnati Symphony, Ysaye, conductor, and Helen Pugh Alcorn, solo pianist, early in October.

Capital University is the latest accession to the stirring musical life of Columbus, having had its glee club and a certain amount of music from the beginning, it started out last year to make much of its music department, placing it in the hands of Homer D. Strother, a well known violinist and musician, from the New England Conservatory, who not only manages the music department and its artist recitals, but teachers violin and leads the orchestra.

Dr. Otto Mees, president of Capital University, brother of Dr. Arthur Mees



PROGRESSIVE ARTISTIC FACTORS OF COLUMBUS, OHIO

No. 1—Geraldine Taylor, President of the Saturday Music Club; No. 2—Mrs. Edward E. Fisher, Secretary-Treasurer, Women's Music Club; No. 3—Mrs. Andrew Timberman, President of the Women's Music Club; No. 4—Dr. Otto Mees, President of Capital University, Which Has Just Strengthened Its Music Department and Undertakes Public Concerts.

of New York City, is responsible for this music department of Capital University. Dr. Mees is not only a finely educated musician, a doctor of philosophy and a director of experience, but has high ideals of the place music should have in the education of the men and women of to-day, hence, he is proceeding to develop them as rapidly as possible with the assistance of a capable faculty, the head of which is Homer D. Strother.

Capital University, a Lutheran Church School, has set the pace for Ohio University where many members of the faculty and hundreds of students have long wished to have a strong music department, with full credits for music study. Capital University has taken its place beside Harvard, Yale, Columbia, the Universities of Michigan, Wisconsin, Missouri, Kansas, Arkansas, Texas, California and many others. It is a big step forward for music in Columbus and promises much more for the future of music in Columbus, than any number of sporadic concerts.

The faculty of the Capital University School of Music is composed of these:

Homer D. Strother, dean, teacher of violin and director of orchestra; Lella Brown, organ and piano; Loy Kohler, piano; Josephine Neff, elementary piano; Roswitha Smith, teacher of singing; Ellis Snyder, teacher of singing.

The concert courses of the city are as strong as ever before, and contain many attractions to the music lover. Mrs. Andrew Timberman, newly elected president of the Women's Music Club, is a fine, intellectual woman, who is managing this admirable club with positive genius, for it takes a woman of real genius of a superior kind to successfully conduct the numerous activities of this splendid body of women. The club and its president not only offers six artist concerts of the highest class, but manages and directs the ramifications of this organization with positive generalship.

Mrs. Timberman is ably assisted by the secretary-treasurer, Mrs. Edward E. Fisher, who has been a member of the executive board for many years, and has held her present office, bringing her in close touch with all the artists, for five years.

Mrs. Fisher has brought to her work the efficiency of a routine accountant the neatness and dispatch of a bank cashier, and withal has retained her charm and grace, and has held her place as one of the leading contraltos of the city, for many years.

This season the following artists and orchestras will be presented to the associate members of the club, the seats of Memorial Hall being sold out to members (3710 seats) more than two weeks before the opening concert, not over five days before the opening concert, has this phenomenal sale been made before.

The season's list includes:

Giacomo Rimini, baritone, Oct. 8; Detroit Symphony, Ossip Gabrilowitsch, conductor, Djina Ostrowska, harpist, soloist, Nov. 11; Fritz Kreisler, violinist, Jan. 17; Benno Moiseiwitsch, Russian pianist; Cecil Fanning, American baritone, Feb. 11; New York Philharmonic, Josef Strinsky, conductor; Leo Schultz, cellist, soloist, March 17; Edward Johnson, American tenor; Merle Alcock, American contralto.

In addition to these artist concerts there will be six matinee concerts given by members of the club, which active membership holds the leading local musicians, a pair of lecture recitals preceding the orchestra concerts, by distinguished speaker-musicians, four free organ recitals, fourteen altruistic concerts in city, county and state institutions, work with a full faculty of teachers in eight settlements, the latest one organized this year for the Negroes, and called for the late Catherine Tuttle, one of the most sincere philanthropists of this city, and one especially interested in the Negroes.

Miss Lacey's Concerts

The Quality Concerts, Kate M. Lacey, organizer and manager, offers a most attractive list of concerts this season, this series having a large following and an enthusiastic one. Miss Lacey devotes most of her time to this special course, which she has built up by the hardest sort of work, having the Women's Music Club series of concerts which had been so long established previously, with its long list of philanthropies appealing to the public to work against. But she has

succeeded in creating a large audience and offers each successive year many extra attractions, which prove that Columbus grows in musical grace, and demands more and more music. Miss Lacey is also a conspicuous member of the Board of Education, in which her influence is always for betterment of education, and she is a loyal friend to the music development of the schools, and doubtless will lend her support to full credits for music in the public schools.

The Quality Concerts will present these artists:

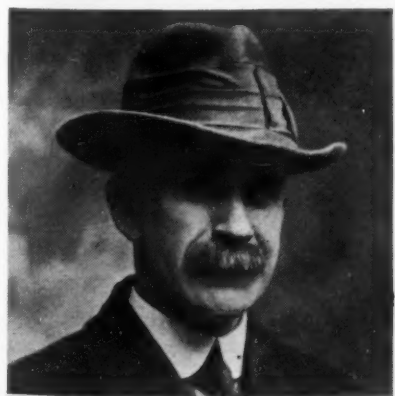
Rosa Ponselle and company, Oct. 11; Mary Garden and company, Nov. 8; Renato Zanelli, South American baritone; Raoul Vidas, violinist, Feb. 4; Sophie Braslau, John Powell, American pianist, April 1; Orville Harold, tenor of the Metropolitan Opera Company; Frances Nash, American pianist; a mixed chorus of 100 selected voices under the direction of Robert W. Roberts, Supervisor of Public School Music, will add much to this closing concert, giving it somewhat the character of a festival concert; the Columbus Lodge of Elks have arranged a series of entertainments selected from the Redpath Bureau, for the benefit of members and their families, Elsie Baker, soprano, and company, Oct. 19; the Montague Opera Company, Feb. 28; Harold Proctor Company, March 22.

The Saturday Music Club, Geraldine Taylor, president, is following the footsteps of its parents, the Women's Music Club, and this year will offer as its major attraction a piano recital by Mischa Levitzki, the recital to take place in Elks Hall Dec. 9.

This enterprise upon the part of this stirring young club is doubtless due to the progressive work of the new president, Miss Taylor, who believes in the club and its work, and recognizes the fact that there is always room for one more fine concert. This club (it is about fifteen years old, and graduates into the Women's Music Club, besides having a junior club of its own) has held its own and gone steadily forward from the beginning of its existence.

This initiative taken by the president and warmly supported by the club in offering an artist concert of such a high class is no doubt the beginning of another series of splendid concerts.

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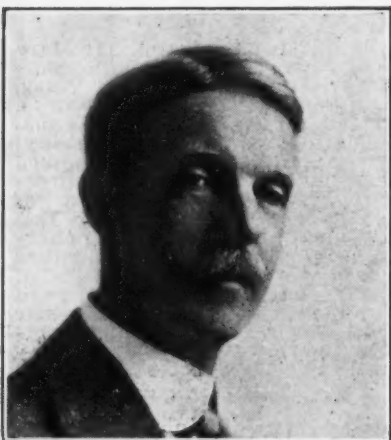
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PROSPEROUS MUSICAL SEASON ASSURED FOR PROVIDENCE, R. I.



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Roswell H. Fairman and his band in pavilion, Roger Williams Park, Providence, R. I. Inset shows New York and Providence Managers at Lake Placid, N. Y.; Charles L. Wagner, Center, with Mr. and Mrs. Albert M. Steinert and Daughter.

PROVIDENCE, R. I., Oct. 16.—A prosperous musical season during the coming fall and winter seems assured from the plans announced by local managers, musical clubs, and vocal and instrumental organizations. Visits by the Boston Symphony Orchestra and the regular Steinert series will be the principal events, and, supplementing these, an attractive array of concerts and recitals by Providence artists.

An interesting feature of the Boston orchestra's concerts will be the inclusion of former Providence musicians in its list of solo artists. Samuel Gardner, violinist, and Raymond Havens, pianist, will both play before Providence audiences for the first time as Boston Symphony soloists. Both have a host of friends in this, their home town, and their coming as full fledged symphony artists is awaited with keen interest.

Albert Steinert, whose activities entitle him to high rank among American impresarios, announces an especially attractive course of concerts. This energetic manager also plans an invasion of Boston this season at the Boston Opera House. His artists in this series include the names of Mary Garden, Kubelik, Matzenauer, Cortot, Frances Alda, Charles Hackett, Rosa Ponselle and Rimini. For Providence his list is still larger. The New York Philharmonic Orchestra, with Yolanda Mero, soloist, are booked for the opening concert and recitals to follow will be given by Besanzoni, Warlich, Mme. Louise Homer and Louise Homer, Anna Case, Jacques Thibaud, Toscha Seidel, and Ignaz Friedman. Artists engaged for supplementary recitals after the completion of the regular Steinert course are: Sergei

Rachmaninoff, Fritz Kreisler, Galli-Curci, Rosa Ponselle, Rosa Raisa and Rimini, dates for whose appearances have already been set. Perhaps Mr. Steinert's greatest stroke of managerial ability is his engagement of Caruso to sing in recital here. It will be the great tenor's Providence debut and, needless to say, local concert-goers are delighted by the news. Similar courses under Mr. Steinert's management, with artists drawn from the above lists, will be given in Worcester, Springfield, New Haven and Bridgeport.

It will be seen that Providence is fortunate in possessing an impresario who furnishes the best available talent and, it may be added, at very reasonable prices.

The rich musical fare set before the Providence public during the past few years has been fully appreciated. In fact one of the most striking proofs of the growth of musical appreciation in this city is the splendid support accorded the large number of concerts given by great artists. But nothing else might be expected in a community where music now plays such an important part in the daily life of its members.

Fine Public School Music

The training of pupils in our public schools has never been so efficient and helpful toward musical culture as it is to-day. In the high schools instrumental music, in particular, has reached a point of unusual excellence. Under the Supervisor of Music, Walter H. Butterfield, an advanced orchestra, selected from the various high school orchestras, gave a public performance last season that was well worth hearing. Another potent factor for musical betterment is that exercised by our women's musical clubs, the Chopin, Chaminade, Monday

Morning, McDowell, Schubert and others of smaller membership. Too much credit can scarcely be given these thriving and enthusiastic clubs for their helpful influence in local musical affairs. The Rhode Island State Federation of musical clubs is another organization which is doing much educational work.

The municipal band concerts at Roger Williams Park under Roswell H. Fairman have also been of value in tending to stimulate public interest in the instrumental classics, it having been the director's custom for several seasons to arrange his programs with this end in view.

A musical bureau conducted by Mr. Fairman is one of the new features of this city's musical life. According to present plans artists under this management will appear here this winter in conjunction with the Providence Orchestral Association, of which Mr. Fairman is conductor.

The Masonic Choir with a membership of eighty-five male voices is the newest singing organization to be formed here. Loyal Phillips Shawe, who was song leader at Camp Devens, is its director. The members are largely professional singers. Public concerts will be given during the coming season.

Providence music schools and individual teachers report a large enrollment for so early in the season and the outlook for musical prosperity for the current year is exceedingly bright.

ALLAN POTTER.

Pavley-Oukrainsky Force in St. Joseph

ST. JOSEPH, Mo., Oct. 9.—On Wednesday night, Oct. 6, lovers of the artistic, in this community, had the privilege of seeing the Pavley-Oukrainsky Ballet Company at the Lyceum Theater. The Philharmonic Orchestra, under the direction of Charles Elander, should not be overlooked, for it was especially in sympathy with the dancers. The first number on the program was the overture, "Phedre," Massenet, by the orchestra, following which the entire ballet was seen in the ballet from "Samson and Delilah." The numbers received generous applause. Pavley and Mlle. Shermont appeared as the fourth number in a Pastorale, using Kreisler's "Caprice Viennois," being forced to repeat this

number. Mlle. Ledowa's interpretation of "Aa Butterfly that Lives but a Day" was artistic to the last degree. Oukrainsky's "Siamese Dance" was an excellent interpretation of a ceremonial dance. For diversity, the "Dutch Dance" by Pavley and Mlle. Nemeroff was delightful. Several other numbers deserve mention as does the "Torch Dance" by Pavley, Oukrainsky and company. G. H. S.

GREENSBURG, PA., AWAKE TO MUSIC POSSIBILITIES

Public Schools and Mendelssohn Choir
Are Chief Assets in City's
Cultural Activities

GREENSBURG, PA., Oct. 16.—Musical Greensburg is keenly anticipating for the coming season what will certainly be one of the most active and interesting the city has ever had. The outlook is very gratifying because of the great interest taken in musical affairs. Music teachers throughout the city report a large enrollment of pupils in all branches of music.

Music study in the public schools is developing rapidly, the importance of music in our schools being realized more and more each year. This year the study will be of a high order, and has aroused great enthusiasm among the students.

The Mendelssohn Choir, which was organized several years ago, under Bertram S. Webber, will again be the leading factor in Greensburg's musical circles. The coming season it will be brought up to a higher standard than ever before. The membership will be limited to 100 voices, each one of which must pass a rigid examination.

During the coming season three concerts will be given. The first on Nov. 24 will be a folk song recital, with Mme. Schuman-Heink as assisting artist. The second will be in February, when the Choir will sing Coleridge-Taylor's "Hiawatha's Wedding Feast," the assisting artists to be announced later. The third concert will be given in April, when Hadyn's "Creation" will be produced with the assistance of a large orchestra and some of the leading oratorio singers.

Mr. Webber has worked hard with his choir, which has a good backing from the public. The president is Julian B. Huff and the vice-president is Seneca G. Lewis.

As in past years, Seton Hill College will take a decided interest in music. Last year the recitals were a great success, both in attendance and from an artistic standpoint. For the coming season a number of artists have already been booked, among whom are the Letz Quartet, the Criterion Quartet and the Zoellers and several prominent singers for whom dates have not been set.

ROSE C. SLOAN.

Kansas Federation of Music Clubs Announces Prize Contest

TOPEKA, KAN., Oct. 15.—The Kansas Federation of Music Clubs has announced the fourth biennial contest for young professional musicians under the auspices of the National Federation of Music Clubs. The Kansas contest will be held in Pittsburg in connection with the annual convention of the Music Club Federation, from Nov. 30 to Dec. 3. In the voice department the contestants must be between the ages of twenty and thirty, and in the piano and violin between eighteen and thirty. R. Y.

J. Piastro-Borisoff, violinist, will be heard in recital in Carnegie Hall, Nov. 1. The program will include a group of Mr. Piastro-Borisoff's own compositions.

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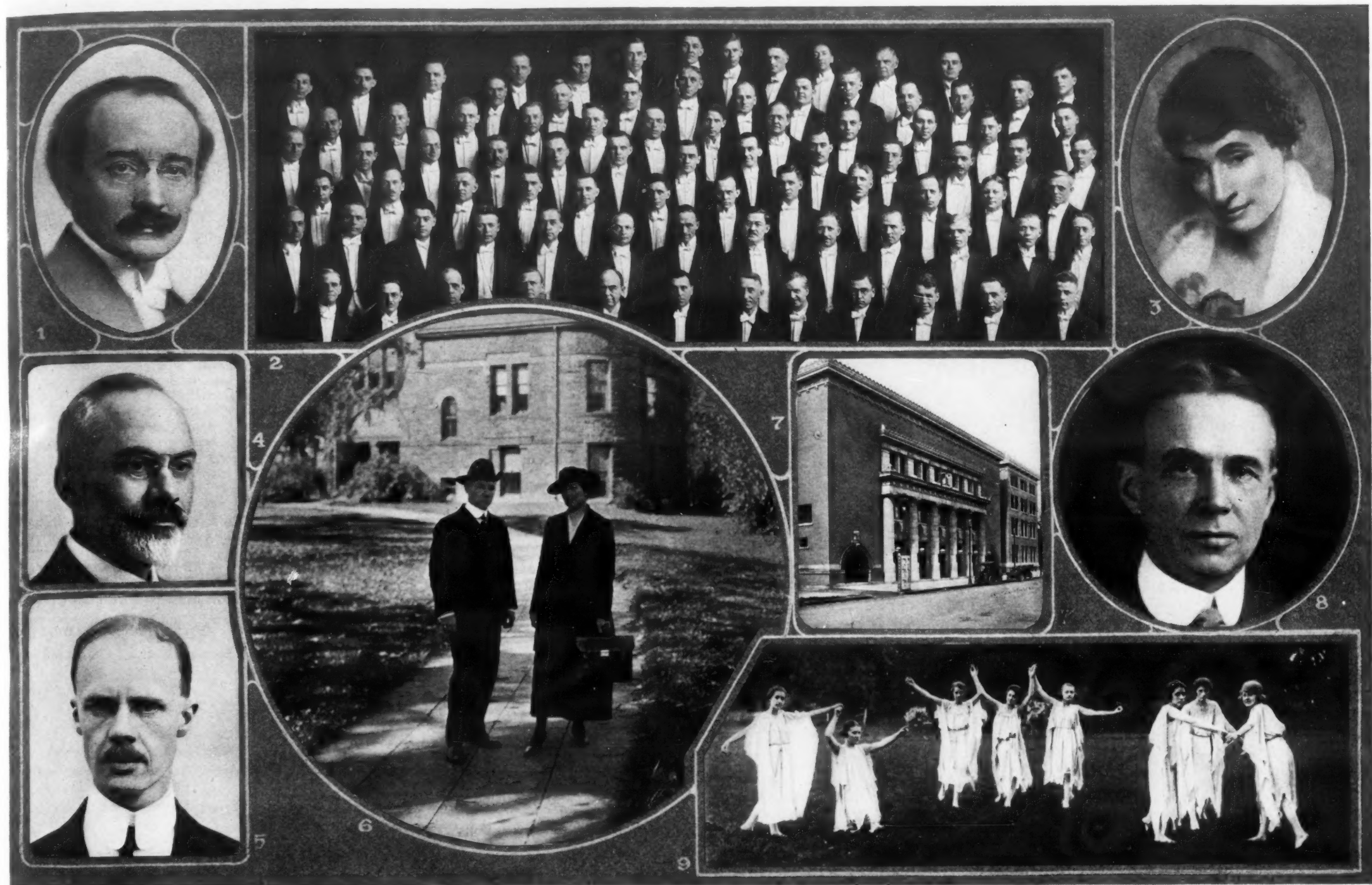
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MUSICAL FORCES IN MINNEAPOLIS

No. 1—Emil Oberhoffer, Conductor of the Minneapolis Symphony. No. 2—The Apollo Club. H. S. Woodruff, Director; Dr. William Rhys-Herbert, Accompanist. No. 3—Mrs. H. S. Godfrey, President of the Thursday Musicales. (Photo by Sweet). No. 4—T. P. Giddings, Music Supervisor in Minneapolis Public Schools. No. 5—Stanley R. Avery, Active and Public Spirited Musician. No. 6—View of the Campus of the University of Minnesota, the Old Music Building in the Rear. In the Foreground are: Carlyle Scott, Head of the Music Department, and Mrs. Carlyle Scott (Verna G. Scott), Manager of the University Concert Course. No. 7—Minneapolis Auditorium, Where the Concerts of the Minneapolis Symphony Orchestra are Given. No. 8—Wendell Heighon, Manager of the Minneapolis Symphony, and Concert Manager. No. 9—Scene from Pageant, Conducted by the Thurston Management.

MINNEAPOLIS, MINN., Oct. 16.—With full appreciation of the many and various live musical centers radiating their influence upon a constantly expanding field, the impression still holds that the Minneapolis Symphony Orchestra is the great absorbing musical in-

terest in Minneapolis. This becomes a conviction as one notes the extended program for this season, sixteen subscription concerts on alternate Friday evenings, its long series of Sunday popular concerts, its children's concerts and its various extended tours, by means of which a musical city projects itself over a broadening area. Again is one con-

vinced when he realizes the intensive application of effort concentrated upon the orchestra's interests, the necessary tapping of available sources of support and, conclusively, as one senses the reaction in patronage which marks the success of Emil Oberhoffer, founder and continuous conductor, and, no less, of the management which so loyally upholds him and guards the prestige of Minneapolis as an orchestral city.

E. L. Carpenter is the leading sponsor of the organization and president of the Orchestral Association. E. J. Phelps is vice-president and Charles N. Chadbourn, secretary and treasurer. Wendell Heighon continues as manager after a decade of remarkable development in the orchestral situation, and Carlo Fischer, whose executive caliber and capacity for detail have marked him for special appreciation, is again assistant manager.

The permanency of the orchestra is reasonably assured by the work of T. P. Giddings in the public schools, where, year after year, hundreds of amateur orchestral players, whose interest has been fed upon actual experience in school, and by the opportunities of the children's concerts, are turned out as just so many future supporters of the big professional organization which forms the apex of the structure to which their work under Mr. Giddings has provided the substantial basic foundation.

Plans Children's Chorus

The latest expression of recognition of mutual interest between the schools and the orchestra lies in the offer, by Mr. Carpenter, of the orchestra's services in a production of Pierné's "Children's Crusade," to be sung by school children trained by Mr. Giddings, for the purpose of raising funds with which to buy instruments for the school orchestras.

The orchestra, with thirty new men on its roster, is cast for a program of forty-

four concerts in the home season, sixteen in St. Paul, and, up to date, thirty-seven touring dates, fall season, with winter and spring tour schedules still unannounced. The soloists for symphony nights in the Auditorium are Florence Macbeth, Oct. 21; Raoul Vidas, Nov. 6; Paul Althouse, Nov. 18; Arthur Shattuck, Dec. 2; Jan Kubelik, Dec. 9; Katherine Goodson, Dec. 16; Anna Fitzu, Dec. 30; Arthur Rubinstein, Jan. 6; Engelbert Roentgen, the orchestra's new first 'cellist, Jan. 13; Guiomar Novaes, Jan. 27; Jacques Thibaud, Feb. 3; Ema Destinn, March 3; Jean Gerardy, March 10; Alfred Cortot, March 17; Helen Stanley, March 31; Leo Ornstein, April 14. The first series of eight popular concerts in a complete season of twenty-three will afford the presentation, as assisting soloists, Lucille Stevenson, Oct. 24; Harrison Wall Johnson, Oct. 31; Jerome Uhl, Nov. 7; Guy Woodard, concert master, November 14; Mina Hager, Nov. 21; Ebba Sundstrom, Nov. 28; Gladys Swarthout, Dec. 5; Marie Hoover Ellis, Dec. 12.

The Orchestral Art Society, William MacPhail, conductor, is another by-product of and feeder to the orchestral movement. This orchestra, numbering eighty members, with complete string, reed, brass and percussion choirs, will give three concerts during the winter. Its programs will be made up of standard symphony overtures and orchestral suites. J. Rudolph Peterson is concert master. Vocal and instrumental soloists will be heard at each concert in arias and concertos with orchestral accompaniment. This is held to be particularly advantageous for pupils of the MacPhail School, who grasp the opportunity for experience. This school, greatly enlarged, by the addition of many superior teachers to its faculty, and a corresponding enrolment of pupils, has gained an en-

(Continued on page 184)

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MINNEAPOLIS, MINN.

(Continued from page 183)

viable position among purely educational institutions.

Thurston Management, Inc.

The forecast of the Thurston Management, Inc., involves the production of historical pageants by an efficient and well organized staff, at the head of local committees in localities visited, whereby from 500 to 1000 people are used. Aside from business considerations, the purpose of the work lies in its educational value. It is the aim to present to the younger generation a reflection of the lives of their fore-fathers, their heroic struggles with the savage, the wilderness, and with primitive conditions generally, which created the solid foundation for the highly complex development of to-day. In civic dramas, partly, class and religious boundary lines will go unrecognized and heretofore-separated national groups will be brought together under Columbia's flag and for American principles. Brought into play will be a large and interesting collection of curious relics for the purpose of giving accurate reproductions and much atmosphere to the picture.

Beatrice L. Thurston is head and shoulders to this business, which is carried on in its various departments by C. G. Stevens, Ethel Rockwell, Henry Busse, Mary Brown, Edith Gates and Glen B. Hason. The company's properties include complete costume and light equipment. It has produced community pageants in Duluth, Red Wing, St. Cloud, Marshall and Detroit, of Minnesota; Rice Lake and Ashland, Wis.; Sioux Falls, South Dakota; Le Mars, Iowa. Mrs. Thurston is also director of the School of Music and Allied Arts, in which the courses of instruction are largely organized to give such special training in music and other expressive arts as to enable students successfully to enter the professional field. Among those going out on tour in concert and light opera companies are Ruth Thompson, May Thomas Kallgren, Selma Larson, Beata Field, A. Eugene Burke, Leon Fletcher, Louis Fleming, C. F. Hillweg, Adeline Ritchel.

University Concert Course

A piece of splendid work focussed in Minneapolis but belonging to the State is the University of Minnesota Concert Course, founded last year and managed by Verna G. Scott. It represents, principally, a campus activity, under the general direction of the Music Department of the University, Carlyle Scott, director, and carries the endorsement of the Board of Regents. The management offers five concerts, presenting Fritz Kreisler on Nov. 4; the Flonzaley String Quartet, Dec. 1; Benno Moiseiwitsch, Jan. 19; Maggie Teyte and Emilio de Gogorza, Feb. 21; Pablo Casals and Harold Bauer, March 24. The concerts will be given in the University Armory, seating 2400. Tickets are offered first to the university students and opened to the general public only a short time before the opening of the series, if at all. This is not a speculative venture, yet the business of last year resulted in a sum of money which constitutes the nucleus of a reserve concert fund with which Mrs. Scott hopes to feed a course of choice attractions particularly suitable for presentation in the smaller auditorium, seating 700, which is a feature of the new \$250,000 music building now being built. The University String Quartet will be heard in a series of chamber music recitals and the University Symphony Orchestra of forty-eight pieces on one evening and one Sunday afternoon of each quarter in the Armory.

Mrs. H. S. Godfrey, the new president of the Thursday Musicales, brings to bear upon the organization the influence of a woman of broad outlook, interested in many things and with the purpose of accomplishing much with her associates, not only through music, but along other lines of work in and for Minneapolis. Fifteen Thursday afternoons have been reserved as club dates. They are Oct. 7, 14 and 28; Nov. 11; Dec. 2, 16; Jan. 6, 20; Feb. 3, 17; March 3, 17, 21; April 7, 8. The program committee, headed by Lola Lulsdorf and Mrs. Marion Austin Dunn, has arranged for many novelties from the French and Russian schools. Mrs. Carlo Fischer's lecture-recitals will be featured, also the nation-wide movement in Americanization, the latter in a program showing the native sources of American music, the musical inheritance of America, the influence of immigration and its development in American music. One program will be devoted exclusively to Minneapolis composers. Another is planned as a fitting recognition of the Tercentenary of the Landing of the Pilgrims at Plymouth Rock. A chorus will be maintained under the musical direction of H. S. Woodruff. Music school settlement work will be conducted as a purely educational work, and philanthropic work carried on. The high point of the season will be reached in bringing Mme. Louise Homer and Louise Homer, Jr., for a joint recital in February.

The officers of the club are: Mrs. H. S. Godfrey, president; vice-president, Belle, Beazelle and Mrs. J. R. Martin; secretaries, Alice M. McAfee and Mrs. G. L. Lang; treasurer, Mrs. W. S. McCartney; librarian, Mrs. C. J. Babcock. Chairmen of standing committees are: Membership, Mrs. R. C. Hodge and Mrs. Paul A. Schmitt; house and reception, Mrs. J. R. Martin; program, Lola Lulsdorf and Mrs. Marion Austine Dun; settlement, Mrs. M. V. Farmer; constitution and by-laws, Mrs. Fred Spafford; philanthropic, Mrs. William Marshall; printing, Mrs. B. F. Beardsley; press, Mrs. W. S. Minor; student counselor, Mrs. Nellie C. Bailey. Chairmen of sections are: Active, Mrs. James A. Bliss;

vocal, Mrs. M. V. Farmer; piano, Gertrude Cleophas; organ, Mrs. Leilah Stevens Lane; violin, Mrs. Marion Baernstein Bearman; student, Mrs. J. C. Litzenberg; associate, Mrs. C. B. Mills.

Apollo Club Chorus

The Apollo Club this season begins its second quarter of a century as a concert-giving chorus of men "carrying on"



William MacPhail, Conductor of Orchestral Art Society and President of the MacPhail School of Music and Dramatic Art.

purely for the joy of it. Its associate membership is large and makes the organization self-supporting. Its three concerts will be given in the Auditorium with Florence Hinkle the assisting soloist on Nov. 23, and Anna Case on April 12. Local soloists will be featured in

the production of Max Bruch's symphonic setting of Esias Tegnild's "Saga of Frithjof" on Feb. 1. The officers of the club are: J. A. Hunter, president; R. P. Marquis, secretary; Frederick Lindell, treasurer; H. S. Woodruff, musical director.

The Elks' Glee Club, William Rhys-Herbert, director, an organization also devoted to music as a recreational exercise, will give play to its consideration of unfortunate humanity in a minstrel performance, an annual affair, for the benefit of the Christmas fund for the children and poor of the city on Oct. 28, 29 and 30. In February, the club will sing before the Educational Association of South Dakota. On March 14, Louis Graveure will appear with the club in its annual concert for its own support.

Stanley R. Avery, always an exponent of, and actively participating in, civic musical activity, is centering his personal work this year in St. Mark's Choir, which has a big program ahead, including, besides its regular program, two oratorio performances and two secular entertainments. Visiting soloists so far listed are William MacPhail and Carlo Fischer. Choir training is featured by Mr. Avery in the MacPhail School where he will give, also, several American programs on faculty evenings. As chairman of the "Caryl B. Storrs Memorial Committee," Mr. Avery looks for a generous fund in response to the committee's appeal through the circular letter widely distributed and personal solicitation.

The place formerly occupied by Dr. Storrs as constructive critic on the *Minneapolis Tribune* is now assigned to Dr. James Davies. Dr. Victor Nilsson continues to serve the *Minneapolis Journal*, concert artists and the public generally, in the exercise of a noticeably analytical and keenly observant mind in matters musical.

FLORENCE L. C. BRIGGS.

OWATONNA, MINN., TO HAVE SPRING FESTIVAL

Koerner. Moving Spirit in Musical Enterprise, to Unite Chorus and Band at Big Fair

OWATONNA, MINN., Oct. 16.—Arthur Koerner, composer-pianist and director of Pillsbury Academy Conservatory of Music, in Owatonna, is the central figure in a movement which bids fair to develop the resources of Steel County to a real community interest in music. The project, which is being financed by business men, involves a music festival in connection with the Steel County Fair, with a chorus of several hundred voices to be drawn from and trained in several suburban localities. Final rehearsals and public appearances will be under the direction of Mr. Koerner, accompanied by the Owatonna Concert Band. The experimental period passed with the recent annual fair and a spring festival is in prospect for one of the smaller towns which will feature out-of-door performances in programs of elaborate outline.

Associated with Mr. Koerner in the conservatory, is Aurelia Wharry of St. Paul, who will give supervision to the vocal department and instruction two days of each week. Maximilian Dick will be in charge of the violin department, and Martin Overseth of band instruments.

F. L. C. B.

Another concert for the benefit of the Extension Fund of the National Federation of Music Clubs, Mrs. F. A. Sieberling, president, will be the recital of Marguerita Sylva, soprano, assisted by Nathalie Boshko, violinist, and Conrad V. Bos at the piano, on the afternoon of Oct. 10, at the Times Square Theater.



Aurelia Wharry of Pillsbury Conservatory, Owatonna, Minn.

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Municipal Forces Active in Promoting Music in St. Paul

City's Auditorium, Chorus, Organ and Library and School Systems Among Institutions Devoted to Progress in the Art—New Season Opens up Alluring Prospects in Grand Opera Productions and Concerts by Minneapolis Orchestra—Edmund Stein Promises Eight Noteworthy Artist Recitals—Varied Activities of the Schubert Club—Orpheus Chorus Making an Important Place for Itself

ST. PAUL, MINN., Oct. 16.—If one's analytical sense may be trusted, music forces in St. Paul may be grouped as those energized and conducted by civic impetus and control, by speculative management, by the exercise of public spirit and by the musical organizations in which public spirit and managerial interests are incidental to a primary concern in music as an art. In the first of these are to be noted the Municipal Auditorium, which makes possible so many big undertakings; the municipal chorus, the municipal organ, the Fine Arts department of the Public Library and the music department of the public school system. Under acknowledged speculative management are the attractions brought by Edmund A. Stein and L. N. Scott. Prompted mainly by public spirit is the grand opera agency, represented by H. D. Frankel. Of the active and influential organizations making for good in the development of local resources and carrying financial responsibility attending concert courses are the Schubert Club and the Orpheus Club. Unclassified, but closely interwoven with all these interests, is that very potent agency known as the press, represented in St. Paul by the *Pioneer Press* and *Dispatch*, on which James Gray occupies the position of music editor, and the *Daily News*, whose music columns are controlled by Frances Corning Boardman.

A significant item in the budget recently allowed the City Council points to the very newest feature of the municipal program: "Municipal organist, \$5,000." The sum of \$60,000, raised by popular subscription, has been applied to the purchase of an organ of finest quality to be placed in St. Paul's splendid Auditorium. The chamber for the instrument is now



No. 1—Mrs. H. L. Mundy (Lota Mundy), Patron of Music, Actively Engaged in Furthering Its Interests Through Organizations and Personal Assistance; No. 2—Representing Three Managerial Agencies Pulling Together in the Interests of Good Music. Left to Right: E. A. Stein, Manager of St. Paul Series of Orchestral Concerts by Minneapolis Symphony, and Also of Artists' Recitals; Mrs. Warren S. Briggs, President and Manager of the Schubert Club; H. D. Frankel, Manager of Grand Opera Productions and Other Large-Scale Attractions; No. 3—E. Bruce Knowlton, Conductor of the Orpheus Club; No. 4—A Group Active in the Interests of Municipal Music. Left to Right: L. G. Bruenner, Director of the Municipal Chorus of St. Paul; Commissioner J. C. Clancy of the City Council, Under Whose Department the Municipal Chorus Was Founded and Is Supported; G. B. Wollan, President of the Municipal Chorus.

being prepared. The installment of the organ is cast for January and a series of free recitals will be the reward of the energetic campaign conducted by the *Pioneer Press* and *Dispatch*.

Program of Municipal Chorus

The St. Paul Municipal Chorus of 200 singers, Leopold G. Bruenner, director, is supported by funds of the Parks and Playgrounds Department, and, through the fostering care of Commissioner J. M. Clancy, will give free concerts in the Auditorium during the winter and in the

parks during the summer. The winter series includes a performance of "The Bohemian Girl," with all soloists taken from the chorus; Horatio Parker's "Dream of Mary," "The Messiah" and "The Creation." The officers of the organization are: J. M. Clancy, honorary president; F. A. Clark, vice-president; Viola Clark, secretary; Reinhold Engel, treasurer, and A. J. Miller, librarian.

Further municipal participation in music is represented by Edah F. Burnett, of the Fine Arts Department of the St. Paul Public Library, who will preside over the distribution of 6000 volumes of music (over 2000 of which are the gift of the Schubert Club) and 1500 books on the literature of music. A large collection of music for churches will be at the disposal of choirmasters, who will find copies to provide for choirs of seventy voices, in many cases. A collection of records for talking machines is offered for the use of schools and leaders of music clubs.

The Municipal Auditorium itself is the central feature of most of the musical life sponsored by the city. It also houses many of the most important visiting attractions. As a setting for opera it is unexcelled. Acoustics, capacity, arrangements, the very large stage and general appointments invite elaborate productions and brilliant audiences.

Operatic Prospect Alluring

The St. Paul Grand Opera management, represented by H. D. Frankel, has the optimist's outlook and the sportsman's temperament, together with the business acumen and progressiveness which place its attractions among the most important and popular offered in the Northwest. Only acknowledged stellar attractions are handled by this agency. Caruso and his company head the list for 1920-21. Another engagement will bring the Chicago Grand Opera Company in a repertoire of three operas on Oct. 29 and 30. Titta Ruffo and Marcella Craft will appear in "Rigoletto." Rosa Raisa, Martin Galeffi, Myrna Shallow and Lamont will be heard in "Cavalleria Rusticana" and "I Pagliacci."

Frieda Hempel, Alessandro Bonci and Giacomo Rimini will head the cast for "La Traviata." Marinuzzi will conduct. A second opera season with the Chicago Opera is probable in May, contingent upon the proposed coast tour. Especially good to hear is the promise of operas less frequently given in St. Paul. "Pelléas et Mélisande," "Le Jongleur" and "Louise" are invitingly held out in prospect. Negotiations by the opera management are also under way for a

FORCES OF PROGRESS IN ST. PAUL MUSIC

Municipal Chorus and Organ.
Musical Auditorium.
Public Library and School Systems.
St. Paul Grand Opera Management.
Schubert Club.
Stein Concert Series.
L. N. Scott's Attractions.
St. Paul Institute's Concerts by Minneapolis Orchestra.
Orpheus Club.



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1920—1921

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late fall or early winter appearance of Fokine and Fokina with their ballet. The last event definitely scheduled will bring the Philharmonic Orchestra, Josef Strassky, conductor, in May.

Edmund A. Stein, as manager of a series of artists' concerts, and L. N. Scott of the Metropolitan Theater promise notable attractions. Mr. Scott's bookings, beginning with the Sonora Grand Opera Company, which opened his season, include further and so far the Schubert English Opera Company in "Maid of the Mountains." Mr. Stein's program of eight numbers includes engagements with Tom Burke, Oct. 20; Luisa Tetrazzini, Nov. 8; Fritz Kreisler, Nov. 25; Pavlowa, Jan. 3; Marv Garden, in February; Ernestine Schumann Heink, April 4; Sousa's Band, Nov. 3, and La Scala Orchestra with Toscanini, in February.

[Continued on page 186]

ST. PAUL, MINN.

(Continued from page 185)

The St. Paul Institute, Charles W. Ames, president, lends its name to a series of sixteen concerts by the Minneapolis Symphony Orchestra to be given on fortnightly Thursday evenings, for the most part, in the Auditorium, beginning Oct. 21. Mr. Stein represents the orchestra in St. Paul and manages these concerts. The two local committees which forward the interests of the symphony concerts are composed of C. O. Kalman, chairman; C. H. Bigelow, Jr.; W. H. Fobes, H. H. Irvine, P. N. Myers, L. P. Ordway, Jr.; E. N. Saunders, Jr.; R. B. Shepard, Benjamin Sommers; and, in the women's committee, Mrs. C. A. Severance, chairman; Mrs. W. S. Briggs, Mrs. Stiles Burr, Mrs. Pierce Butler, Mrs. Sidney Dean, Mrs. B. Druck, Mary Furbur, Mrs. T. W. Griggs, Mrs. E. C. Lindley, Mrs. E. G. McConnell, Mrs. H. L. Mundy, Mrs. C. R. Noyes, Mrs. E. G. Quamme, Mrs. H. J. Richardson, Mrs. J. E. Rounds, Mrs. Ambrose Tighe, Mrs. F. E. Ward, Mrs. W. L. West, Mrs. C. A. Weyerhaeuser.

The soloists engaged for these concerts are Florence Macbeth, Raoul Vidas, Paul Althouse, Arthur Shattuck, Jan Kubelik, Katharine Goodson, Anna Fitzu, Arthur Rubinstein, Engelbert Roentgen, Guiomar Novaes, Jacques Thibaud, Ema Destinn, Jean Gerardy, Alfred Cortot, Helen Stanley, Leo Ornstein.

It is expected that a series of symphony lectures, sixteen in number, will be conducted by Malcolm MacMillan. These are offered, one preceding each orchestra concert, as an educative measure for the benefit of those who wish to analyze the symphonies to be played, with a view to better understanding of the concert.

The Orpheus Club, a male chorus of fifty voices, E. Bruce Knowlton, director, will give three concerts, two in the Auditorium, St. Paul, and one in Hastings, under the auspices of the Beethoven Club of that city. The object of the club is the presentation of the best music and of widely known artists. A rigid vocal examination controls its membership, and insures its musical quality. The difficulty at the start in convincing singers and public that the Orpheus Club would rise above the ordinary college glee club in purpose and accomplishment was overcome in its first and only concert last year, when enthusiasm ran high with the enrollment of many of the best male singers of the city. Julia Claussen has been engaged as solo artist for the first concert on Dec. 7, and Arthur Middleton for the second on March 4. The controlling body is the board of directors, composed of Carl Jensen, president; Jens Larson, vice-president; Darwin Hoffschmidt, secretary; Harold Sampson, treasurer, and Dr. L. L. Williams, Walter White, Dr. Corser, Dr. G. A. Crippen.

Schubert Club's Many Activities

The Schubert Club of 1100 members has issued a prospectus indicative of its

general constructive policy and covering a comprehensive program of twenty-five events, including recitals by visiting and local artists. Hulda Lashanska, Benno Moiseiwitsch and Mabel Garrison will be



Above—Edah F. Burnett, Director of Fine Arts Department, including Music of St. Paul Public Library. Below: Mrs. C. A. Guyer, Recording Secretary of the Schubert Club.

heard on Nov. 4, Jan. 20 and April 5, respectively, in the People's Church, whose auditorium, seating 1762, is unsurpassed for recital purposes. For matinee appearances, in Junior Pioneer Hall, Frances Pelton-Jones, harpsichordist; Frederick Southwick and Harry Phillips, baritones, and Henry J. Williams, harpist, have been engaged. Extension, educational and philanthropic work will be done through the Schubert Club music school of seven branches in widely separated localities, where ten teachers give instruction in violin, piano and voice to seventy or more pupils for a nominal

sum. Free instruction will be given in the Protestant Orphan Asylum and the Home for Crippled Children. Free educational programs will be presented before clubs needing them and in branch public libraries as desired. Community music will be conducted as a recreational and Americanizing influence. A free students' professional bureau will be sustained.

The officers of the club are: President and manager, Mrs. Warren S. Briggs; vice-presidents, Mrs. C. E. Furness, Mrs. C. L. Hilton, Mrs. E. L. Mann; secretaries, Mrs. C. A. Guyer, Mrs. C. W. Adams, Mrs. W. A. Dorsey, Mrs. C. A. Weyerhaeuser, Mrs. A. O. Eliason, Constance Purtell; treasurer, Mrs. L. C. Jefferson; librarians, Mrs. J. W. Thompson and Mrs. Emil Traeger. Committee chairmen are: Program, Aurelia Wharry; active section, Mrs. H. L. Mundy; students' section, Mrs. William Danforth; associate section, Alice E. Andrews; membership, Mrs. G. C. Bohn and Margrethe Pettersen; music school, Jean Ellerbe; education, Mrs. H. C. Palmer; philanthropy, Carolyn Punderson; American music, Jessica DeWolf; students' bureau, Mrs. C. A. Guyer; reception, Mrs. E. A. Jaggard; house, Mrs. W. L. Beebe; advertising, Mrs. S. G. Harris; pianos, Mrs. E. M. Jones; ushers, Mrs. H. C. Capser; auditing, Marie Hart-sinck; by-laws, Anita Furness; publicity file, Mrs. S. O. Arnold.

Music occupies an important place on the program of the Minnesota Education Association, convening in annual session in St. Paul for three days, beginning Nov. 3. Special features will be the appearance of the University of Minnesota String Quartet; the presentation of the operetta, "A Day in a Garden," by 200 grade children, directed by Elsie M. Shawe, supervisor of music in St. Paul's public schools; programs by high school orchestras; the singing of a chorus of 400 boys; the entertainment of all active members of the music section of the State body by the Schubert Club, acting as host on the occasion of the Hulda Lashanska recital; and, finally, community singing and class demonstrations in St. Paul schools.

The following resolution will be presented at a business meeting: "Be it resolved, that in all public schools of the State of Minnesota having two or more grades instruction in music shall be given by an instructor qualified to teach the rudiments of music; this instructor may be a teacher of other subjects in the curriculum." The resolution is signed by Elsie M. Shawe, Agnes M. Fryberger and Stella R. Root of the Committee on Music Extension in the State of Minnesota. It is proposed to get the endorsement of the M. E. A. and desired that this resolution become a law at the next meeting of the State legislature.

FLORENCE L. C. BRIGGS.

Chattanooga Notes Healthy Growth in Things Musical

Southern City Books Number of Leading Attractions—Music Club to Give Fifteen Concerts by Local Artists—MacDowell Club and Music Circle are Potent Factors in City's Cultural Life—Choral Society Planned

CHATTANOOGA, TENN., Oct. 16.—The musical season for this winter will be the most interesting that Chattanooga has had. Quite a number of attractions are booked for the season and the amateur clubs have laid out programs of much interest and value. The professional attractions which will visit Chattanooga this winter are Alberto Salvi, the harpist; Pasquale Amato, baritone. The Ballet Intime led by Adolf Bolm, and Kreisler, the violinist. Also in all probability, the New York Philharmonic, the New York String Quartet and one or two other attractions, will be heard. Oscar Seagle will also give one or more concerts.

The Chattanooga Music Club, which is the leading organization, will have about fifteen local concerts, each one of which will be organized by one of the club members.

Many changes are taking place in the church choirs of this city. Eloise Baylor, one of Chattanooga's sopranos, will leave shortly for Chicago for further study. Mrs. W. L. Scott, former leader and soprano of the Centenary Methodist Choir, has gone to make her home in Augusta, Ga. Mrs. Lillian McKinney, teacher and soprano soloist, has moved to Miami, Fla. Two very capable sopranos have lately come to Chattanooga to reside. One of these is Mrs. E. E. Taliaferro, who has been engaged as choir leader and soprano at the Centenary Methodist Church. Mrs. Walter Heasty of Atlanta, has been engaged as soprano at the Second Presbyterian Church in place of Miss Baylor. A very capable tenor singer, Prof. Young, who is a teacher in the University of Chattanooga, has been engaged by the First Methodist Church.

Club and Choir Activities

The MacDowell Club will offer many fine programs, and the Music Circle will also hold regular meetings. These two clubs are composed of professional and amateur musicians and do excellent work in forwarding the musical culture of the city. The various choirs of Chattanooga are in excellent shape to do artistic work this winter.

The Chattanooga Male Chorus concerts are supplemented by vocal and instrumental solos. Albert Gray is at the head of the organization. A new club, called the Lyric Club, has been assembled here. This club is composed entirely of soprano and alto soloists. It is under the direction of Mr. Howard Smith and has about thirty members.

St. Paul's choir under the direction of

Mr. Stewart Roberts is planning a great deal of high class chorus work this winter, giving many of the oratorio choruses. May Roberts is the leading soprano. The First Baptist choir will have a male quartet. The tendency in Chattanooga is in the direction of chorus choirs, made up of young members of the church.

There is no regular mixed chorus organization in the city at present, but when our new auditorium is finished it is hoped to organize a chorus of 300 or 400 singers. Interest in music has been developed by the continuous efforts of the Chattanooga Music Club and the other clubs. The Chattanooga Music Club is the strongest, and is the leading club here, and under the work of its president and members, has accomplished much.

The present status of music in Chattanooga, shows a very marked improvement over that of ten years ago and there has been a very pronounced advance since the close of the war. Chattanooga musicians are looking forward to an improvement in the musical situation, and with the building of an adequate concert hall and the installation of an organ, it is to be hoped that Chattanooga may take rank with other southern cities in its musical development.

H. L. S.

DAMROSCH SCHOOL OPENS

Institute of Musical Art Begins Its Sixteenth Season

The Institute of Musical Art of New York opened its sixteenth year with the largest enrollment in its history. It is filled to capacity and Dr. Frank Damrosch, the director, was compelled to turn away applicants because of lack of room.

A number of distinguished artists and teachers have been added to the faculty. In the piano department, Aurelio Giorni and Harold von Mickwitz; in the voice department, Reinhold Warlich; in the violin department, Hugo Kortschak, formerly of the Berkshire Quartet, Anton Asenmacker and Efrem Rosanoff join Mr. Willeke in the cello department. A special feature is the harp department under Carlos Salzedo and his pupil, Marie Miller.

Among the important additions to the department for wind instruments are those of Pierre Matthieu for oboe and Louis Letellier for bassoon. Prof. Jean Beck will deliver a course of thirty lectures on the History of Music and also a course of thirty lectures on Mythology, Epic and Romantic Poetry. These lectures are open to the general public.



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200,000 ATLANTANS SPEND ONE DOLLAR EACH FOR MUSIC ANNUALLY

Remarkably High Per Capita Expenditure of Georgia City Will Probably Be Exceeded This Coming Season—Visit of Metropolitan Opera Forces is City's Chief Event—Local Singers Will Produce Light Operas—Music Study Club and Evans & Salter Bureau Have Imposing Number of Great Artists Booked for Year

ATLANTA, GA., Oct. 15—After a record season last year, when over \$200,000 was paid by this city of 200,000 to hear musical attractions, Atlanta is looking forward to a still greater season in 1920-1921. A per capita expenditure of a dollar for every inhabitant to hear opera and concert music is thought to have been an American record, but even greater things are expected during the approaching winter.

Atlanta's musical interests are handled by three large organizations: The Atlanta Music Festival Association, which sponsors the annual season of Metropolitan grand opera in April; the Atlanta Music Study Club, which brings from fifteen to twenty concert attractions annually, both popular and educational, in addition to its local club work, and the Evans-Salter Musical Bureau, which was organized more than a year ago to take over the concert course known as the All-Star Concerts, and which came into national prominence during the past summer by being invited by Amelita Galli-Curci to take over the entire management of her tours. All three of these organizations have issued elaborate plans for the coming season, in addition to many other individual concerts which will be announced from time to time.

Many stars of the first magnitude will be heard, from Margaret Matzenauer, who opens the Civic Concert Series of the Atlanta Music Study Club on Nov. 1, to Josef Hofmann, who closes the All-Star Series on March 24. In between will come Titta Ruffo for his first Atlanta appearance; Galli-Curci, Schumann Heink, in the All-Star Series, and the Isadora Duncan Dancers, Fritz Kreisler and the Cincinnati Symphony for the club's Civic Concert Series.

The complete list of artists composing the Evans-Salter attractions include Titta Ruffo, Nov. 4; Galli-Curci, Nov. 25; Zimbalist, Jan. 10; Schumann Heink, Jan. 19; Ponselle, March 14, and Josef Hofmann, March 24. These will all be staged at the Auditorium-Armory.

In the Civic Concert Series of the Atlanta Music Study Club at the Auditorium-Armory will come Matzenauer, on Nov. 1; the Isadora Duncan Dancers, with Beryl Rubinstein, pianist, Nov. 11; Fritz Kreisler, Jan. 4; the Cincinnati Symphony, Jan. 28, and Alfred Cortot, Feb. 21.

The Series Intime of the club, a chamber course to be staged this season as matinee concerts in the ballroom of the Capital City Club, brings Florence Macbeth on Nov. 8; the New York Chamber Music Society, on Nov. 29; Cyril Scott, on Dec. 17; the Tollefsen Trio, on Jan. 17, and the Flonzaley Quartet, on Feb. 7.

All Tickets Sold

A situation unique in Atlanta's musical life was created last week when the sale of tickets for the Series Intime was withdrawn, with the season sale only half way through its scheduled length, due to the exhaustion of capacity. This is the first time that an entire series of concerts has been oversold in this city before the sale of tickets for an individual concert, and bespeaks the increasing love of the rarer musical forms as presented in chamber recitals.

Other musical courses to be presented, in addition to the major attractions just



LEADING SPIRITS OF ATLANTA'S NEWLY AWAKENED MUSICAL PROSPERITY

No. 1—Lawrence Evans, of the Evans-Salter Musical Bureau. No. 2—Executive Board of the Atlanta Music Study Club in Charge of the Civic Concert Series Intime. Standing—From Right to Left: Mrs. Armond Carroll, President; Evelyn Jackson, Fourth Vice-President; Madeleine Keiff, First Vice-President; Mrs. H. P. Hermance, Second Vice-President. Seated—From Right to Left: Mrs. Katherine Hillyer Connerat, Treasurer; Mrs. Rucker McCarty, Assistant Treasurer. No. 3—Jack Salter of the Evans-Salter Musical Bureau, Atlanta. No. 4—Mrs. Katherine Hillyer Connerat, Treasurer, Atlanta Music Study Club. No. 5—Interior of Atlanta Auditorium, Seating 6000, With Standing Room for 2000 More. No. 6—Mrs. Madeline Keipp, Vice-President of the Atlanta Music Study Club.

enumerated include the Morning Musicales and the Juvenile Series of the Atlanta Music Study Club, and two musical numbers included in a lyceum course which is this year sponsored by the Epworth Leagues of the city. In the last mentioned course, Lenora Sparkes will be heard first, to be followed in the winter by a highly interesting and native offering by the combined band and glee club from Tuskegee Institute, composed entirely of Negroes giving Negro melodies.

Symphonic Music For Tots

The Juvenile Series will present the Cincinnati Symphony Orchestra in a program especially designed for children's ears. Last year over 4000 school children heard the concert. Mrs. Edward McDowell will play some of the lighter and more familiar compositions by her famous husband and will introduce these with a short talk on McDowell's life. John Powell and Charles Harris opened the children's department on Sept. 13.

The Morning Musicales will all be in the nature of lecture recitals, employing the services of both local and nationally known authorities. John Powell, Virginia composer-pianist, and George Harris, tenor, opened the club work on Oct. 13 with a program of American music. Following them will come a program devoted entirely to the works of Atlanta composers, of whom there is a goodly number who are doing meritorious work. Miss Nan Stephens, district vice-president of the Federation of Musical Clubs, is one of the best known of these.

Marion Rous will appear again in a program of ultra-modern music. Mrs. Edward McDowell will lecture on the lesser known works of McDowell, giving illustrations. Conservatories in the vicinity of Atlanta will devote other artists for this course, in addition to a number of local artists of marked accomplishment.

The regular study programs of the Atlanta Music Study Club will be devoted to a detailed and illustrated study of the relationship of musical composi-

tion to the arts and traditions of various world civilizations. Madeleine Keipp, an authority of long standing, has these programs in charge.

Music Study Club officers include Mrs. Armond Carroll, who is also in charge of the concerts, president; Miss Keipp, first vice-president; Mrs. H. P. Hermance, the chairman of finance, second vice-president; Mrs. Ewell Gay, the chairman of membership, third vice-president; Evelyn Jackson, director of the Juvenile department, fourth vice-president; Mrs. Fred Thomas, secretary; Mrs. Katherine Hillyer Connerat, treasurer, and Mrs. Rucker McCarty, assistant treasurer.

To Present Opera

A recent musical organization locally, the Atlanta Opera Club, is coming rapidly into public attention. This organization has nothing to do with the spring opera season when the Metropolitan comes south, but is building up a local producing company for the presentation of the Gilbert and Sullivan operas, and later intends to go more deeply into the field of operatic production. The club has already given one production at the close of the summer, and is now working on plans for other performances.

The excellently trained chorus of the Atlanta Opera Club, under the direction of Cecil Poole, will take a prominent part in the pageant of the old South which is to be produced at the Southeastern Fair at Lakewood on Oct. 16, 22 and 23. This pageant, which was written by Armond Carroll, and is to be produced under the direction of the Atlanta Drama League, of which Mrs. Ulric Atkinson is president, will have many musical features, notable among them being a Negro chorus under the direction of Kemper Harrold, which will sing spirituals and plantation melodies during some of the scenes of plantation life.

The Harvard Glee Club, which last year inaugurated its serious choral work, will be brought to Atlanta during January by the Music Study Club for its first local concert. Interest has already been stimulated among men's colleges

located in this vicinity, who have heard of Harvard's entry into the field of serious music with much curiosity, and there will be many interested representatives of Southern college men to hear the experiment.

The climax and finale of the musical season hereabouts will come, of course, in April, with the return of the Metropolitan Opera Company for its regular week of opera at the Auditorium-Armory. The Atlanta Music Festival Association, of which Col. W. L. Peel is president; C. B. Bidwell, treasurer, and Guy King is manager, is already making preparations for the greatest season that this city—and in many respects the world—has ever known.

The record of last spring, when over \$135,000 was taken in during a single week, is still fresh in the minds of the musical world. This record is due to fall next season, in the opinion of many.

The Auditorium-Armory, the home of opera and of a majority of the concerts, is now in fine shape as a home for the Metropolitan productions. The addition of a fire wall between stage and audience and the building of a complete and modern stage with ample dressing room facilities have made the Auditorium much more adequate in every way for the duties which it has to perform. Its great organ, where City Organist Charles A. Sheldon gives his weekly recitals, is in excellent condition.

L. K. S.

Farrar and Assistants Open Season in Wheeling, W. Va.

WHEELING, W. VA., Oct. 16.—The music season was opened by the appearance of Farrar and assistants on the evening of Oct. 4. As might be expected, a large audience was present and expressed great delight in the soprano's singing. Ada Sassoli, the harpist, proved herself an exceptional artist, while the singing of Edgar Schofield, baritone, was warmly received. Mr. Schofield sang his numbers with an understanding and a musicianship that was in every respect commendable. Claude Gotthelf was an exceedingly able accompanist.

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ESTHER CUTCHIN

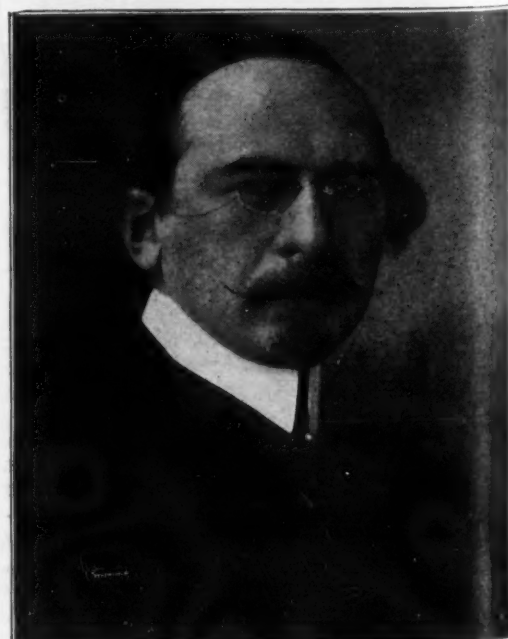
AMERICAN PIANIST

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April 24, 1921
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"Heniot Levy, one of our most eminent pianists."—Maurice Rosenfeld, Chicago Daily News.

526 Kimball Hall, Chicago

Seattle Symphony Center of City's Musical Culture

John M. Spargur, Conductor, and C. E. White, Manager, Planning Further Activities for Orchestral Body—Ladies' Musical Club Stimulates Local Interest in Music and Brings Best Artists to City for Recital and Concert

SEATTLE, WASH., Oct. 16.—The Seattle Symphony Orchestra will open its tenth season on Nov. 5. The season will include ten symphony concerts and nine popular concerts to be given at Meany Hall on the University of Washington campus. John M. Spargur, who, with each successive season, emphasizes his enviable reputation as one of the great musical directors of America, continues as conductor. C. E. White is manager. The Seattle Symphony Orchestra is an organization which has kept well apace with the remarkable growth and advancement of this community, and which has a still greater mission to perform in cultural achievement.

The orchestra will be composed of the very best musical talent obtainable. The list of soloists has been carefully selected and contains the names of some of the most notable and successful artists in America. Among those who will appear are Paul Althouse, tenor; Arthur Middleton, baritone; Kathleen Parlow, violinist; Harold Henry, pianist; Horace Britt, 'cellist. C. E. White, manager of the Seattle Symphony Orchestra, has worked to make the organization a civic institution intimately connected with the life of the city's people, including the homemakers, the teachers and business men. It was his idea of providing a series of lectures in the schools and introducing the easy payment plan for season tickets as well as reduced prices for music teachers.

Twenty Symphony Concerts

The plan for the concert season of the Symphony for 1920-1921 includes twenty weeks of programs, an artist concert and a popular program being given each week, at Meany Hall. Masterpieces of Brahms, Wagner, and other German composers, whose works have not been heard since the war, will again enrich the programs, while much space will be given to the works of Tchaikovsky and Grieg.

The Seattle Musical Art Society, composed of seventy-five members, has volunteered to support the Symphony Orchestra in raising the needed \$25,000 for the expenditures of this season. B. C. Beck has accepted the presidency with the retirement of James D. Hoge. It requires from \$80,000 to \$85,000 to produce a season of symphony concerts. Last year a deficit of \$39,000 was assumed by B. C. Beck, Joseph Blethen and James D. Hoge.

Mr. White expects to send the orchestra on tour in the spring to the Northwest Coast cities including Victoria and Vancouver, B. C.; Portland, Ore.; Spokane, Walla Walla and Tacoma, Wash.

Through the untiring efforts of Mrs. M. A. Gottstein for twenty years, the Ladies' Musical Club of Seattle has successfully brought concert artists for the first time to Seattle, and been most vital in stimulating the musical interests of the city through the medium of educating the public up to the best in musical art. The club started in 1890 with about a dozen members, but to-day it totals over 600. Its student and associate membership provided the first means by which music lovers of Seattle could hear the world-famous stars at a nominal expense.

Four Stellar Attractions

For the season of 1920-1921 there will be four stellar attractions at the Metropolitan Theater. These are the engagement of the Scotti Grand Opera Company which has already taken place, with Antonio Scotti and artists, orchestra and chorus selected from the Metropolitan Opera Company, New York. On Sept. 27, 28 and 29 "L'Oracolo and Pag-



No. 1—The Seattle Symphony Orchestra, John M. Spargur, Conductor; No. 2—C. E. White, Manager of Seattle Orchestra; No. 3—Mrs. M. A. Gottstein, Managing Director Artist Concerts of the Ladies Musical Club of Seattle, Washington.

and Prof. A. F. Venino, piano. Mrs. Van Ogle gives annually a series of descriptive talks (illustrated on the piano) on grand opera.

Seattle, moreover, has an increasing Italian, French, Swedish and Norwegian population which through their various clubs and local artists furnish a wealth of good concerts, oratorios and operas. During the busy winter months a lover of good music can find a satisfactory musical program being given for public attendance any evening of the week. Seattle abounds with musical talent and possesses a large appreciative public.

Lack of Auditorium

Her one great misfortune is that as yet she has no hall of music large enough to comfortably accommodate big musical events such as the community is desirous of providing for the public at small entrance fees. The securing of a temple of music, an auditorium, or a spacious hall of music has now become the personal ambition of every music lover of Seattle. A project is now afloat that may lead to the realization of this dream of over 100,000 persons. Club women are planning to start a dollar day drive that will not only help raise the needed thousands for the building but insure the future of the Seattle Symphony Orchestra by securing it a permanent auditorium, centrally located, where it can arrange seating space for the vast audiences that would be in attendance at the popular and artists' concerts. The music of this city has become retarded through lack of housing space.

One of the most important choral organizations in Seattle, and one claimed to be the largest of its kind in the United States, is the Temple Chorus affiliated with the choir of the First Methodist Church and associated during the past season with the Spargur String Quartet. It has regularly numbered over 100 trained singers, but this year it will be increased to 200.

Montgomery Lynch, its conductor, and manager of its concert engagements, is preparing to present the oratorio "Elijah," the evening of Oct. 16. Leading parts will be sung by Alice Pinkston Maclean, soprano; Lois Wiley, contralto; Henry O. Price, tenor, and Montgomery Lynch, baritone. This event will be followed by a number of concerts during the winter and spring season, which will be given in conjunction with distinguished artists of the East. It is even possible that Mr. Lynch will arrange for the Temple Chorus to appear in concert at the nearby towns, such as Tacoma, Everett, Bellingham, and Vancouver, B. C. Mr. Lynch's most distinctive work locally was his organization and direction of the Standard Grand Opera Company about eight years ago, when the talent of a number of young singers was realized for the first time, among these being Theo Karle and George Hastings. It is Mr. Lynch's hope to reorganize the Standard Grand Opera Company next year and make it a regular asset of the musical life of the city.

MADGE BAILEY.

KENOSHA, WIS.—Harriet Hollister Lewis, soprano, who has been an instructor at the Kenosha School of Music, has accepted a similar position at the Columbia Institute at Columbia, Tenn. Mrs. Fred G. Borden, piano teacher, has moved to Charleston, S. C.

liacci," "La Bohème" and "Tosca" were given. Pasquale Amato, baritone of the Metropolitan, will appear in concert on Nov. 11; Joseph Lhevinne, pianist, will be the third attraction appearing Dec. 2; while the fourth in the series will be the Adolph Bolm Ballet Intime touring in conjunction with the Little Symphony, George Barrère, conductor, May 16.

Officers of the Ladies' Musical Club include Mrs. A. K. Fiske, president; Mrs. Ivan L. Hyland, vice-president; Mrs. M. A. Gottstein, executive secretary; Mrs. Henry S. Tremper, recording secretary; Mrs. James M. Lang, corresponding secretary, and Mrs. Mitchell Gilliam, treasurer, with the following trustees: Mrs. W. H. White, Mrs. W. D. Perkins, Mrs. William Hickman Moore, Mrs. A. E. Boardman, Mrs. C. H. Hopper and Mrs. Henry C. Hibbard, the latter also being chairman of the program committee.

Mrs. M. A. Gottstein, manager of the Ladies' Musical Artist recitals, although

born in San Francisco, secured her musical education in Seattle with the exception of a brief season in New York City. Until she decided to give her time to managing the artist concerts for her club, Mrs. Gottstein was a popular soloist of the city. Her great hope is that Seattle will be able to build an auditorium which will be large enough to provide seats for all who wish to hear the concert artists brought to the Coast at such an expenditure of both money and labor. "I dread to see the opening sale of our box window seats," she has said. "There are always hundreds of foreigners who are disappointed in securing seats for they do not understand that the best places are secured through the mail order service which begins often a week in advance. It is too bad that there cannot be cheap seats for all." The house was sold out for the three nights of the Scotti Grand Opera engagement.

MADGE BAILEY.

Campaign for Auditorium to Occupy Seattle This Season

SEATTLE, WASH., Oct. 15.—Although through the Northwest there is evidence of apathy in musical interests, said to be directly due to the reconstruction period following the war, it has not been felt here by those who are back of the concert attractions for the season. In fact, the concert season of Seattle appears to be particularly bright, and there is every indication that full houses will greet every event.

Tickets for the symphony orchestra season and the Ladies' Musical Club artist recitals have practically been sold out. Various clubs of the city will add to the success of the winter season by their wealth of concerts, frequently presented by assisting artists of national prominence.

Mrs. John Spargur, who managed the Theo Karle concert on Oct. 11, will likewise manage the coming of the New York Philharmonic Orchestra to the Arena next April 28.

The Amphion Society (male chorus), under the able leadership of Claude Madden, will appear in a number of concerts during the year. Mr. Madden is a thorough musician and represents one of the most vital influences in the local musical circles.

Changes at Cornish School

The Cornish School is another source of musical inspiration, providing through the winter season weekly concerts of highest quality by its teachers or visiting artists. Three new names added to the faculty promise an even increased interest in the musical affairs at an institution that is gaining renown throughout the United States. These are Helen Wright, formerly with Teresa Carreño; Isabel Parry, pupil of Leschetizsky, and M. Jacques Jour-Jerville.

The Ralston Club, a male singing society, recently formed in this city, will be heard during the year in concert, conducted by John Spargur, and accompanied by David Clark Blair, a graduate in music of Trinity College, London. The club is named in honor of Bowman Ralston, one of the pioneers in the musical life of Seattle.

The music department of the University of Washington, situated in the city limits of Seattle, under the direction of Dean Irving Maxey Glenn, gives several musical events during the college year—light operas having proven the most successful attractions of last season. Dean Glenn has as his assisting faculty such capable musicians as Mrs. Louise Van Ogle, instructor of musical appreciation and piano; Prof. Moritz Rosen, violin,

Own Symphony Forces Assured San Diego for Coming Season

Plans for Orchestra Practically Completed—Seven Stellar Attractions to Be Brought by Amphion Club—Music Teachers' Association Continues Activities—Schools Extending Credit System—Civic Organ Recitals Rousing Much Enthusiasm

SAN DIEGO, CAL., Oct. 15.—Every indication points to a splendid year for San Diego. When was announced in the Fall Issue of a year ago that the courses here would be enlarged and larger theaters would be obtained, we were more or less doubtful of the outcome. But as the year passed we found our dreams realized and even the larger courses and larger places were all too small. A general awakening to the importance of music, not merely as a luxury but as a real need in bettering everyday life, has manifested itself and music is bound to grow and keep pace with the growth of the city in every development.

From the plans already submitted to the public there is little reason to doubt that this will be a banner season for San Diego.

Foremost in the year's announcements is the possibility of a symphony orchestra for San Diego. Several meetings in this regard have been held and it is now practically assured that the new organization will be formed and a series of programs given during the coming season.

The Amphion Club, in its twenty-eighth year, is the oldest and largest musical organization in the city, and has been the means of bringing more attractions to this city than all other sources combined. Last year its membership was so great that it moved to the Spreckels Theater, the largest auditorium in the city. This served well for the early part of the season but now the membership is by far too large for its new home.

The course last year consisted of seven major attractions and a super-course was added during the season. Probably no course was better patronized than was this. This year, through the office of L. E. Behymer, seven stellar artist concerts will be given, including Benno Moiseiwitch; Olga Steeb and Mme. Elizabeth Rothwell; Amato; Salzedo and Povla Frjsh; Destinn; Mary Jordan and Samuel Gardner; and will close with the Los Angeles Philharmonic Orchestra.

We are also assured of another stellar course, the artists to be announced later, and other special attractions that will make the season surpass any previous one. Mr. Behymer also assures us of a series of opera by the San Carlo Opera Company and the Bolm Ballet. Such an array of talent could only be procured through the co-operation of our local club.

The officers of the Amphion Club are Gertrude Gilbert, president; Mrs. L. L. Rowan, vice-president; and Mrs. B. A. Buker, the secretary and treasurer.

The Music Teachers' Association, under the leadership of Mrs. Zay Rector Bevirt, president, has been very active. Foremost in the work last year was the splendid convention which was held during the summer. The spirit of co-operation has been its major aim and concerts and lectures were given monthly to develop this spirit. Its work will be continued along the same line this year. The teachers will also continue to assist in settlement work and to further their study in connection with credit for students taking music out of school.

In its announcement of activities for the coming year the Community Music Department of Community Service presents a comprehensive program of general appeal.

On account of its widespread popularity, community singing is to be continued in its various phases with constant improvement of song material used and an endeavor to get the people to sing a better grade, old and new, as the feature part of every sing, it is announced. Wallace Moody presented the following program, which indicates the scope of the work to be undertaken. General Community Singing, Bi-Monthly Sings at the Spreckels Organ Pavilion, Club Singing, Monthly Sings for Outlying Districts, Community Choruses for San Diego,

Coronado and La Jolla, Girls' Division Glee Club, Americanization Night School Sings, Song Leaders' School, Annual Community Service Pageant, and Music Memory Contest.

San Diego with its reputation as the "Singing City," should early reach a high

SAN DIEGO'S MUSIC OUTLOOK AT A GLANCE

Municipal Organ Recitals Daily
Amphion Club
Music Teachers' Association
String Quartet
Ladies G Clef Quartet
Public School Music
Organists' Guild
Professional Musicians' Guild
Several Large Theaters for Concerts
Largest Out-of-Door Organ in the State
Philharmonic Chorus
Community Sing, Bi-monthly

standard of work under the new plan, says Mr. Moody. A desire to sing will be the only qualification necessary to join any of this work.

School Music Splendid

The schools are doing a splendid work in San Diego and many public concerts were given during the past year with extremely gratifying results. The faculty is composed of Jessie Voigt, theory; Claude K. Webster, orchestra and band; and W. F. Reyer, vocal and choral work. Special courses are featured in history, harmony, combined with the history of opera and national music. Among the activities are a boys' glee club, a girls' glee club, a mixed chorus of more than 250 voices, a large orchestra, and a band. The musical society of the high school presents monthly programs given largely by the pupils of the department. The mixed chorus of the school gives a public concert each year under the direction of Mr. Reyer. Students are also given credit for their music taken out of school. Nearly 100 students are enrolled in this work and will follow the course which the school has laid out.

The San Diego Conservatory, our largest school of music, has recently taken larger quarters at the old Country Club on Upas Street. This has been remodeled and a splendid plant has been established. At its first public concert in its new home Chesley Mills, director, presented the Conservatory String Quartet, the Cherniawsky String Quartet, composed of Gregor Cherniawsky, first violin; Chesley Mills, second violin; H. Klinginfeldt, viola, and Merrill Baldwin, 'cello. At this concert, plans were discussed for a symphony orchestra and committees appointed to survey the outlook for such an organization.

Civic Organ Recitals

San Diego boasts of having the largest "out-of-door" organ in the States. In his report for the fifth year of his work at this great organ, Dr. H. J. Stewart, official organist, presents the following: 256 recitals have been given during the past year. Of these, 241 were played by Dr. Stewart, eleven by Royal A. Brown of San Diego, and four by John Doane of New York; eight recitals were omitted on account of unfavorable weather. On five days no recital could be given through failure of the electric current, and on twenty-two days recitals were omitted by reason of repairs to the organ and organ pavilion. Patriotic and civic celebrations occupied nine days, but on these occasions the organ was used although the regular recital program was omitted. The remaining days were accounted for by the annual vacation of the organist.

It has been the aim of the official organist to maintain the recital programs at the high standard set in former years. During last season 2269 pieces were played, of which 1095 were repetitions, thus showing a total of 1174 separate

compositions played. About 200 works were given for the first time during last season. The programs were selected from the works of 385 composers, including most of the great classics of organ literature, together with a large number of modern and popular works. Many of these works were played by request and the official organist desires to state that he is at all times ready to oblige the audience in this respect, providing that the works requested are suitable to the instrument, and in keeping with the general character of the program.

Notwithstanding the unusual conditions attending the operations of an outdoor organ the instrument remains in perfect condition. Daily organ recitals will be continued during the coming year.

All this is due to the generosity of John D. Spreckels, who not only gave the organ to the city but who also pays for its maintenance and the cost of the recitals. Mr. Spreckels also furnishes a large band for the entire summer season at Coronado, our popular beach resort.

The city also has a branch of the

American Guild of Organists and a Professional Musicians' Guild.

W. F. REYER.

Kieling to Manage New Course for San Diego

SAN DIEGO, CAL., Oct. 17.—A new course for the coming season was announced recently, when Karl A. Kieling gave to the public a notable list of artists he is to present here. The new course is called the Kieling Concert Course, and will be given at the Spreckels Theater. Mr. Kieling is a local man and this is his first attempt to break into the managers' field.

The artists booked for the new course are Alice Gentle, mezzo soprano, and Katejan Atil, harpist; Serge Prokofieff, pianist; Julia Claussen, mezzo-soprano; Leopold Godowski, pianist, and Max Rosen, violinist; Paul Althouse, tenor; Kathleen Parlow, violinist, and the San Francisco Chamber Music Society with Louis Persinger and Horace Britt. Mr. Kieling reports much interest is being shown in the new course and a splendid sale of seats to date.

W. F. R.

Banner Year for Montgomery, Ala.

Montgomery Concert Course to Bring Foremost Artists—
Montgomery Music Club and Treble Clef Club Already
at Work—Woman's College Conservatory Outgrowing Its
Buildings

MONTGOMERY, ALA., Oct. 16.—Never in all the history of Montgomery has the outlook for a successful musical season been so bright as it is at this time. And never since its foundations were laid have so many people been interested, really vitally and actively interested, in the fostering of the musical spirit as they are this fall. The center of the interest is undoubtedly in the Montgomery Concert Course, which begins its second season, under the management of Kate C. Booth, Mrs. Bessie Leigh Eilenberg, and Lily Byron Gill. Last year these women, without the aid of any business men or civic organizations, brought to Montgomery some of the leading figures of the musical world, and fully justified their belief that Montgomery would respond to a program of really big dimensions. Encouraged by their success, the Montgomery Concert Course for this season promises at least to parallel, if not exceed anything that has ever been attempted heretofore. And the advance sale of tickets indicates that the attendance will rival even last year's.

The course includes the Artists Trio, consisting of Grace Wagner, soprano; Carolina Lazzari, contralto; Zanelli, baritone, with Frank La Forge at the piano. This concert will be followed by the appearance of Geraldine Farrar and assisting artists. Later in the year we will have a visit from Mary Garden. Early in February Eugen Ysaye and his Cincinnati Symphony Orchestra will be with us, and during the same month, Alfred Cortot, pianist. The last of the series will be Rosa Ponselle.

The Montgomery Music Club has begun its active work, the conductor being Frank Woodruff. In addition to the club's study for the year, they will present Edna Thomas, contralto, in recital during the spring.

The Treble Clef Club will continue its work along the lines of previous years, under the direction of C. Guy Smith, who will also call together the Montgomery Oratorio Society during the early winter, for work on the Society's Easter Oratorio, which has become an institution in Montgomery.

The various music teachers of the city are reported to be busier than they have ever been, even though there are several new teachers in the field. Mrs. Bessie Leigh Eilenberg, one of the pioneers in Montgomery's musical development, with her assistants, will continue the Eilenberg Studio of Piano. Dora Sternfeld has an unusually large class, and John Proctor Mills, teacher of both piano and voice is equally busy. The voice teachers are more numerous than ever. They include Mrs. J. D. Carter, Pauline Garrett Chilton, John Proctor Mills, Mrs. F. B. Neely, Maria deSanty Riedel, C. Guy Smith, assisted by Charlotte Mitchell Smith, and Wm. L. Van Pelt, with per-

haps others. Ubo Riedel and Fanny Marks Seibels represent the violin teachers.

The Woman's College Conservatory of Music, Lily Byron Gill, dean, reports the largest enrollment in its history, the dormitories being crowded to their utmost capacity. The faculty of the institution includes, among others, Edward Baxter Perry, the well-known blind pianist-lecturer, who for many years appeared in concerts throughout the country.

Church music has received a decided impetus, and the demand for voices and organists exceeds the supply, even though the compensation this year is more nearly what it ought to be than ever before. Edwin Lyles Taylor, F. A. G. O., who was organist at Court Street Methodist Church and at Temple Beth Or has removed to Birmingham. As far as can be ascertained at this writing, the leading church choirs are organized as follows: First Baptist, T. C. Calloway, organist and director; Walter Monroe, tenor; Mrs. F. B. Neely, soprano; Mrs. J. M. Starke, contralto; Roy Wadsworth, bass. St. Peter's Church, Margaret Ryan, organist. St. John's Church, Marion Auerbach, organist; Georgia Wagner, soprano; Pauline Garrett Chilton, contralto; Royce Crawford, tenor; M. Hugh Stuart, bass, and a chorus of mixed voices. Temple Beth Or: Marion Auerbach, organist; E. A. Upham, tenor; Florence Gerrish, soprano; Grace Barker, contralto; M. Hugh Stuart, bass. Court Street Methodist Church: George Hodge and Marion Auerbach, organists; C. Guy Smith, tenor, and director; Charlotte Mitchell Smith, contralto. First Presbyterian Church, Mrs. J. C. Haygood, organist; E. A. Upham, tenor; Florence Gerrish, soprano; Grace Barker, contralto; Howard Gerrish, bass. Church of the Ascension, Kate C. Booth, organist; Weatherly Carter, tenor; Isabel Norwood, soprano; Mrs. J. B. Hobdy, contralto; Kenneth Murphy, bass.

W. P. C.

Gladice Morisson Engaged for Casino Municipale

Gladice Morisson, who left last March for a visit to France, has been heard at the Casino Municipale in Vichy in the part of Siebel and made such a favorable impression that the management offered her a contract for its opera season. Miss Morisson declined the invitation as she had previously made arrangements to appear this season in the United States. She will make her debut on Dec. 19 at the Princess Theater. On this occasion several groups of French songs, few of which are still in manuscript, will be introduced. Lina Coen will play the accompaniment.

John O'Sullivan, the Irish tenor, who is still abroad filling numerous engagements, has been booked by his managers to sing for the Knights of Columbus at the Convention Hall in Rochester, N. Y., on the evening of Nov. 12.

Amateur Choral Club of Austin, Tex., Hub of the City's Musical Interests



PROMINENT MUSICAL CLUB OFFICERS OF AUSTIN

No. 1—Mrs. W. T. Caswell; No. 2—Mrs. J. W. Morris, Director of the Choral Club; No. 3—Mrs. H. P. Bickler; No. 4—Mrs. Jud James; No. 5—Mrs. Walter Wilcox; No. 6—Mrs. Mint Oliver James; No. 7—Mrs. D. C. Reed; No. 8—Mrs. W. R. Long.

AUSTIN, TEX., Oct. 16.—The Amateur Choral Club, with Mrs. Mint Oliver James, president, and Mrs. Jourdan W. Morris, conductor, is planning great things for the coming season. Aside from the artist concerts there will be two club concerts, one musical reception and one banquet. The active membership of fifty will be augmented by an advisory board of the following ten permanent women: Mrs. Harry Bickler, chairman; Mrs. D. C. Reed, secretary; Mrs. A. C. Goeth, Mrs. Walter Wilcox, artist committee; Mrs. W. R. Long, Mrs. M. H. Reed, Mrs. J. D. Sayers, Mrs. Jud James, Mrs. W. T. Caswell, Emma Burleson, who are interested in the furthering of the cause of good music in the community and who will assist in making each concert a success.

Added to the active membership and advisory board are fifty associate members who have pledged their loyalty and support to the club in all its undertakings. The club is endeavoring to raise the standard for good music and feels its efforts are meeting with a satisfactory response, as each concert and opera arouses greater enthusiasm.

Anna Case opens this season's program on Oct. 18 at Hancock Opera House. Other attractions booked by the Amateur Choral Club are the San Carlo Grand Opera Company for three performances, two nights and a matinee, Nov. 8 and 9; Mabel Garrison for March 3, and the Adolph Bolm Ballet Intime with the Little Symphony on April 9.

Officers for the club for the present year are: Mrs. Mint Oliver James, president; Mrs. Jourdan W. Morris, director; Mrs. T. H. McGregor, vice-president; Mrs. Will Scott Finks, secretary; Mrs. J. Yeates, treasurer; Mrs. H. E. Baxter and John R. McCall, publicity; Ebba

Ekdall, librarian; Mrs. C. A. Matthews and Mary Barnhardt, accompanists.

Mrs. Katherine Peebles of the University of Applied Arts, will bring Lhevinne on Nov. 2.

H. L. Clamp, secretary of the Shrine,

will bring the New York Chamber Music Society, Carolyn Beebe, director, in January, and will also give "The Messiah" at Christmas time with local talent, and Thos. Lee Bradley, as visiting tenor.

J. W. M.

University of Texas, in Austin, Expands Musical Department

Bachelor of Music Degree Is Now Established—To Use Psychological Tests to Determine Talents of Students

AUSTIN, TEX., Oct. 15.—A big step for the advancement of music in the University of Texas was made this fall when the degree of Bachelor of Music was established there, largely through the efforts of Frank Le Fevre Reed, chairman of the Department of Music. Twelve musical courses and eight academic courses will probably be required for this degree. The music courses will be entirely theoretical, but an additional requirement in practical music of considerable attainment will be made. There will be two branches of the degree, a course in musical composition, history and criticism, and a course in public school music or musical education, as it is called.

Instruction in vocal and instrumental music for students of the University of Texas is also now made possible through the Texas Institute of Applied Music, affiliated with the University and under the supervision of a committee of the

general faculty of the University, headed by Prof. Frank L. Reed of the Department of Music. Work given by the Institute is both preparatory for courses in music offered by the University and supplementary to such courses.

Courses given in the University Department of Music are largely in musical theory and musical education; with the exception of choral singing and ensemble orchestra work, no attempt is made by the University to offer work in applied music. For this reason, the affiliation of the Institute of Applied Music will offer an important opportunity to students interested in music.

In a recent prospectus of the Institute, a strong faculty for the coming year is announced. Instruction will be offered in piano, voice, and string instruments by a faculty of seven, all of whom rank high in ability and training. These are:

Frank L. Reed, professor of music, chairman; Irving Willard Jones, Ph.B., baritone; Mrs. Katherine B. Peebles,

piano; Edith Nelson, B.A., piano; Mrs. Marion Mohler Reed, piano; Anne Garrison, piano; Mrs. Charles H. Sander, voice; Julio Galindo, violin, 'cello, and other string instruments.

A special feature of the Institute will be the private recitals for the pupils. These will be held frequently to prepare the pupils for public performance. Public recitals by faculty and pupils will also be given throughout the year. There are offices, reading rooms, where all the leading musical periodicals are found, large classrooms, and eight studios and practice pianos in the Institute.

Psychological tests for the discovery and measurement of musical talent among the students of the University of Texas will be made this year. These tests will follow the famous methods of Professor C. E. Seashore of the University of Iowa, and will be concerned with the basic mental and physical qualities of the musical mind that are necessary for success in music. Charts showing a relative valuation of above thirty elements will be made in each case, and these will serve as valuable guides in the musical education of the individual student.

SEPTIMA C. SMITH.

TEACHERS SOON TO MEET

Plans Being Made for Annual Convention at Chicago

CHICAGO, Oct. 15.—Things are rapidly getting under way for the forty-second annual meeting of the Music Teachers' National Association to be held in Chicago, Dec. 29, 30 and 31. Headquarters will be at the La Salle Hotel. A reception to visiting members will be given at the Art Institute by the American Musical Society on the evening of the 29th. Among the tentative plans are special programs by the Chicago Opera Association and by the Chicago Symphony Orchestra, Frederick Stock, conductor.

A large local committee has been made up of representatives of the different Chicago musical organizations and their plans are being rapidly worked out. The feature of this meeting will be "Music and the Educational System of the United States." This is certainly a timely subject and one which should be given the attention of all musicians.

Charles N. Boyd of Pittsburgh, is the new chairman of the committee on organ and choral music; Osbourne McConathy of Evanston, Ill., of the committee on public school music, and Hollis Dann is a new member of that committee. The preliminary announcements will be sent out shortly. Inquiries concerning the coming meeting may be addressed to P. C. Lutkin, president, Evanston, Ill., or to R. G. McCutchan, secretary, Greencastle, Ind.

SERIES FOR ORANGE, N. J.

Mrs. Nelson Will Again Sponsor Course of Four Concerts

ORANGE, N. J., Oct. 15.—Mrs. William S. Nelson, the enterprising concert manager of this city, will sponsor another series of four subscription concerts this winter to be given in the auditorium of the East Orange High School.

The dates are as follows: Oct. 15, M. and Mme. Josef Lhevinne in joint piano recital; Nov. 12, Cyril Scott, pianist; Dec. 10, Ernest Hutcheson, pianist; Jan. 7, Mary Jordan, contralto, and Samuel Gardner, violinist.

Mrs. Nelson will continue her practice of awarding a complimentary ticket to each high school in the Oranges and Newark, to be given to the pupil who makes the highest rating each month.

In addition to the regular series of four winter concerts, Mrs. Nelson will present Adolph Bolm and his ballet, together with the Barrère Little Symphony, on Nov. 9 at the East Orange High School.

Mrs. Nelson's second series will consist of the following: Jan. 18, Alma Gluck; Feb. 25, Zimbalist; March 18, Merle Alcock and Lambert Murphy; April (date undecided), and Werrenrath. P. G.

Attractive Artist Course for Bluefield, W. Va.

BLUEFIELD, W. VA., Oct. 15.—James Elmer Brown and Vincent Paoliello, local impresarios, have announced their concert and recital attractions for the season as follows: Florence Hinkle with Salvatore de Stefano, the harpist, Oct. 27; Albert Spalding, violinist, with Betsy Lane Shepherd, Nov. 16; Arthur Hackett, tenor, Dec. 20. Bluefield's musical attractions last year cost approximately \$6,000.

Business Men Back Musical Enterprises in Sioux Falls

Opera Guarantors Bring Chicago Association—Mrs. Booth's Concert Course Offers Best Artists—Municipal Band to Be Enlarged—New Coliseum Proves Splendid Auditorium

SIoux FALLS, S. D., Oct. 16.—This city is to enjoy the best musical offerings ever attempted and which would do credit to a town of twice the population. The artists' course as arranged by Mrs. W. H. Booth, the local manager, includes the following: Pavley-Ouk-rainsky Ballet and Philharmonic Orchestra, Oct. 4. Mme. Luisa Tetrazzini and concert party, Nov. 22; Anna Pavlowa and Ballet Russe, Dec. 27; Benno Moiseiwitsch, pianist, Jan. 17; New York Chamber Music, Caroline Beebe, director, with Eva Gauthier, soprano, as soloist, Jan. 28; Sophie Braslau, contralto of the Metropolitan, March 21; New York Philharmonic, Joseph Stransky, conductor, two performances, May 14.

Mrs. Booth has worked hard to give Sioux Falls the best musical attractions at a reasonable charge and with this, her fourth year, it can be truthfully said she has succeeded in gaining the patronage of the entire community. Her offerings are always of the very best and the prices are very reasonable.

The Chicago Opera Association will present "Cavalleria Rusticana" and "Pagliacci," Oct. 27, and "La Traviata," Oct. 28. This is made possible by the Sioux Falls opera guarantors, who have undertaken the fall opera season with a view in end of having a season of opera every year. The guarantors include many of the more prominent business men of the city and they have the hearty co-operation of the best clubs and associations. Mr. Tore Teigen, a prominent young attorney, has given much of his time to promoting this opera season and to him is due the credit for putting it in

such a strong position for a really successful engagement.

Director L. M. Coppins of the Municipal Band reports good prospects for enlarging the band for next season's work. The band's work this past season covered concerts in four different parks besides playing for many parades and celebrations.

A very successful pageant and carnival was given under the auspices of the Chamber of Commerce and for the benefit of the Woman's Alliance on Sept. 7, 8 and 9. The Municipal Band played the entire score for the pageant, which included many choruses and vocal solos. In the carnival parades were bands from Lennox, Garretson and Edison, which also furnished music for pavement dances.

Prof. Verne Alger of the violin department of the Baptist College, started rehearsals of the Orchestral Association the first week in October. This association has a membership of about sixty-five and this is its third year of work under Prof. Alger. It will give a series of concerts during the school year and is meeting with well deserved success.

Sioux Falls has a very up-to-date Coliseum seating 2500, which is owned and operated by the municipality. This makes it possible to hold the artists' recitals here at a reasonable rental and with a reduction in admission. The Coliseum has been a good investment for the city of Sioux Falls in many ways as it has been possible to hold many of the state and national conventions here, besides giving to the city one of the best auditoriums for opera and artists' recitals in the entire Northwest.

O. H. ANDERSEN.

TACOMA SEASON HAS A HAPPY INAUGURAL

Minneapolis Symphony Gives First Concert—Noted Artists in Newell Course

TACOMA, WASH., Oct. 16.—The mere fact of being at rather a geographical extreme from the greater musical centers of America is not deterring Tacoma from planning one of the most elaborate concert seasons in the city's comparatively brief musical history. Virtually all of Tacoma's leading musicians are co-operating in what gives promise of being a long season of distinctly artistic merit which will bring to "the Stadium City of the West" a succession of notable singers, instrumentalists and ensemble organizations to augment the series of appearances of purely local clubs.

That Tacoma's unusually large field of music-lovers, recently increased by numerous additions to the official personnel at Camp Lewis, the largest of the permanent army cantonments, will give exceptional support to musical events this season was indicated by the attendance at the presentation here of Ralph Dunbar's revival of "Robin Hood" Sept. 26 and 27, and the initial visit of the Minneapolis Symphony Orchestra under Emil Oberhoffer's baton. These events really served to open the season in Tacoma.

The State Armory was engaged for the evening of Oct. 1 to accommodate the crowd for the orchestral concert, other auditoriums being inadequate as to seating capacity.

Indicative of the general public interest taken by Tacoma people in the visits of notable soloists and organizations was the luncheon tendered Conductor Oberhoffer, Florence Macbeth, soprano of the Chicago Grand Opera Association, soloist with the orchestra, and other members of the party by the Tacoma Commercial Club and Chamber of Commerce on the afternoon of Oct. 1.

Bernice Newell's Artist Course

The winter artist course to be presented in Tacoma under the direction of Bernice E. Newell has been announced to include Pasquale Amato and Frances Alda of the Metropolitan; Josef Lhévinne, the Russian pianist; Carl Salzedo with the Salzedo Harp Ensemble, and Povla Frijsh, Danish soprano, as soloist; the Adolph Bolm Ballet Intime and George Barrère's Little Symphony, in a joint program. Other features are yet to be announced.

The Ladies' Musical Club, entering its thirty-first season, gave its first complimentary concert of the new year Oct. 5. Mrs. Frederic W. Keator is the club president. Frederick W. Wallis, baritone, again has been engaged as director. For its two choral concerts of the sea-

TACOMA MUSICAL ENTERPRISES

Newell Artist Course
Ladies' Musical Club Concerts
St. Cecilia Club Choral Concerts
Tacoma Oratorio Society
Ensemble Violinists' Club
Orpheus Club

son, the club, which is the oldest musical organization in the State, has engaged as soloists May Peterson and Lotta Madden. Arrangements have been made for fortnightly concerts and chorus rehearsals through the winter and for exchange programs with the Sunset Club of Seattle, which this season will appear before the Tacoma Club in November, and with the MacDowell Club in Portland. Program arrangements of the club are in the hands of Mrs. Mary Humphrey King; student activity is under the direction of Mrs. Harry Baker Opie, and Mrs. George C. Hastings is chairman of the chorus. Mr. Wallis, who also will direct the musical affairs of Annie Wright Seminary, first took charge of the chorus training of the Ladies' Musical Club five years ago.

The St. Cecilia Club, another singing organization of Tacoma women, has begun its twenty-fifth year. Ferdinand Dunkley, for some time club director, is now in Birmingham, Ala., and he has

been succeeded by T. H. J. Ryan of Seattle, a vocal instructor of wide experience. Choral training for the annual winter concert has already been started by Mr. Ryan, the first rehearsal having been held Oct. 5.

Mrs. Hugh B. Clark, new president of the St. Cecilia Club, is planning what is expected to be a highly successful season. Mrs. Adrienne Marcovich, of Tacoma, is to be the accompanist. The dramatic section this season is to have activities separate from those of the choral branch and is under the direction of Mrs. Charles Peterson.

To Sing "Samson and Delilah"

Rehearsals are already in progress for a presentation of Saint-Saëns' "Samson and Delilah" by the young Tacoma Oratorio Society, this season again under the direction of J. W. Bixel. This will be offered in December in oratorio form. Mr. Bixel expects to have 150 voices in his chorus.

Much is expected this season from the work of the Ensemble Violinists' Club, which Mrs. C. E. Dunkleberger has cultivated and maintained until its present strength is made up of twenty-three amateur players, meeting weekly for ensemble training.

This season marks the admission of music to Tacoma high schools on a system of full credits, placing music on a fair basis with other elements of an elaborate high school curriculum. Student activity will operate through various vocal and instrumental mediums of both Stadium and Lincoln high schools.

The musical department of the high schools is directed by John Henry Lyons, who has prepared courses in music his-

tory and appreciation, musical theory, harmony and ear training, chorus and sight reading, girls' glee clubs and boys' glee clubs, primary and secondary orchestra and band, with credit to be allowed for outside study. W. G. Alexander Ball is director at Stadium High School, D. P. Nason at Lincoln High School and Lucy Lamson in the grammar schools.

A Notable Musical Faculty

A notable faculty has been retained for the year by the College of Puget Sound. Clayton Johnson has been engaged as director, with a staff including Herbert Riley, 'cellist, and Irene Hampton, pianist, both experienced concert artists. Assignments to the college's Conservatory of Music have been announced as follows: Piano department, Clayton Johnson, Miss Hampton, Madge C. Hurd, Pearl Anderson and Reta Todd; vocal department, Frederick Kloepper; pipe organ department, Mr. Johnson; cello department, Mr. Riley; violin department, Mrs. Paul T. Prentice; and science of music department, Mr. Johnson.

A joint concert presenting Miss Hampton and Mr. Riley, with Mr. Kloepper and Mr. Johnson assisting, was a feature of the opening of the college year in Tacoma.

John Spargur, conductor of the Seattle Philharmonic Orchestra, who has had notable success for several seasons as director of the popular Tacoma male chorus, the Orpheus Club, now entering its fourteenth year, is again the club's choice for director. The Orpheus Club of forty voices will, as usual, present its fall and spring concerts complimentary to a large associate membership.

C. R. MAYBIN.

Negro Musicians to Unite In Preserving Native Art

Season's Events in New York Planned With This Purpose—Negro Opera Company to Give Dramatic Works—Annual Festival of Martin-Smith School—Mrs. Tapley to Continue Her Artist Course—Negro Symphony Formed

THERE will be several notable musical events in New York to be presented by colored musicians this year, which will show the development of the Negro in music. They will bring together the leading and recognized artists among the colored people, most of them graduates of the leading conservatories and holders of degrees in music. Considerable attention will be given to Negro music, and its preservation and of the need of bringing about a higher value for that music. At the last session of the National Association of Negro Musicians, held in this city, the members of that association were urged to bring to this music their best powers, and refrain from doing anything that will lower the standard of the music.

One of the artistic triumphs of the Negro this season, will be his appearance in grand opera. A Negro Grand Opera Company has been formed with H. Laurence Freeman, the noted Negro composer, as conductor and president. The company has been formed for the purpose of giving operatic selections based upon Negro themes. The company will have a cast of 100 players, and an orchestra of fifty pieces. Their first appearance will be in March possibly on Broadway. H. Laurence Freeman, the organizer, has been the pioneer among Negroes in this direction. He was born in Cleveland, Ohio, and received his musical education under Yohm Beck, a celebrated musician. One of his first products is Edward Stello, a young Negro singer, who is aspiring for a place as a grand opera singer. He made his first appearance in this city on Oct. 15, at the New Star Casino.

An outstanding event among colored musicians this year, will be the annual musical festival that is presented by the Martin-Smith School, a school which is doing much for the development of a love of music among colored people, as well as giving them a thorough training in music. This festival will take place at Carnegie Hall on Dec. 30. The program will be presented both by the professional artists, and students from the Martin-Smith School. Florence Cole Talbert, a graduate of the Chicago College of Music, and Marion Anderson of Philadelphia, will be the soloists and other features will be a Negro Sym-

phony Orchestra of 100 players, many of them graduates of the school, a children's orchestra of fifty players, from the junior department of the school, ballet numbers by 100 children; Andrades Lindsay, a promising student, and David I. Martin, Jr., a 'cellist. The proceeds from this program will go towards the erection of a new building for the school to assist in making it possible for the larger musical education of colored young men and women. This school which was founded by David I. Martin, one of the best endowed of Negro musicians, has had remarkable growth. Its present enrollment is 500.

Prof. Martin is one of the leading Negro violinists, and was the first director of the Music School Settlement for Colored People in this city.

Mrs. Daisy Tapley will begin her educational recitals, in which she features the works of Negro artists, at the Rush Memorial A. M. E. Zion Church, in October. The recitals are presented for the purpose of giving the colored people of New York an opportunity to hear their own artists. This list of artists this year will be equally as attractive as last year.

The oratorio "The Sermon on the Mount" will be presented this fall by the choir of the Concord Baptist Church. The choir is being trained by Daisy Tapley, the organist of the church. The annual musical festival by this choir is one of the features of the colored music life of Brooklyn.

Negro Symphony Club

A Symphony Club, under the direction of Alfred Ross, a Negro violinist, has been formed for the purpose of studying and presenting the works of Negro composers. The membership of the club is limited to fifty, all of them bright and capable young colored musicians who are serious students of music and who plan to devote much time to Negro music.

The first work of the famous Negro composers, will be the late Coleridge Taylor's Orchestral "Rhapsody Bamboula." The leading works of Negro composers will be presented by this unique club this fall.

The writer is also scheduled for lectures and is open to engagements for his lecture on the History and Origin of Negro folk-songs.

CLEVELAND G. ALLEN.

ST. LOUIS FORCES COMBINE IN MUSIC'S CAUSE

Civic and Business Organizations Unite to Promote Musical Interests—Municipal Theater in Forest Park is Rallying Point—More Opera to be Produced in City's Great Outdoor Playhouse—Seek \$375,000 for Symphony—Max Zach Forces to Extend Symphonies Series This Year—Miss Cueny and Gaines Book Lengthy List of Famous Artists

ST. LOUIS, Oct. 10.—All St. Louis is proud over the fact that the city possesses one of the greatest civic assets of any of the large cities in this country—the Municipal Theater in Forest Park, built by the city and which for a period of four years has been the means of providing hundreds of thousands of people with various kinds of amusement. Principal among these have been two seasons of production of light opera and musical comedy under the auspices of the Municipal Theater Association. During the past season eight weeks of various kinds of light opera were produced in this immense open-air auditorium, which has a seating capacity of 9600 people. Being of a civic nature no profits may be derived from any performances given, but what profits accrue go toward the embellishment and improvement of the theater.

So successful was this past season that already there have been engaged for next year over \$20,000 in season seats. While there has been no formal announcement made by the association as to exactly what will be produced, it is known that from eight to ten weeks of opera will be given. The officers of the association are:

Henry W. Kiel, president; G. A. Buder, first vice-president; Morton Man, second vice-president; Nelson Cunliff, secretary; Melville L. Wilkinson, treasurer.

All of the productions are managed by an Executive Productions Committee composed of:

Nelson Cunliff, chairman; Sarah Wolf, secretary; Isaac A. Hodges, Max Koenigsberg, M. P. Linn, Thomas H. Lovelace, Arthur Siegel, Fred W. Pape, park commissioner.

Affiliated but in a way related to the Municipal Theater Association is the newly formed Civic Music Association, which, although its operations have been a trifle limited up to the present time, combines the interests of all musical activities in the city. Every orchestra, choral club and trade organization is represented in this association. Its aims are for the betterment and uplift of music in the city by the combination of all forces toward a common end. At the present time a number of plans for public concerts, contests and other interesting affairs are under discussion, but no formal announcement has been made. Officers of the association are:

Nelson Cunliff, president; P. E. Conroy, first vice-president; Geo. D. Markham, second vice-president; Frank Gecks, secretary; E. A. Taussig, treasurer; Mrs. Joseph Folk, director; E. Lansing Ray, director; Ernest R. Kroeger, director. The incumbent Mayor is ex-officio head of this association.

Zach Announces Plans

Although complete plans for the 1920-21 season of the St. Louis Symphony have not been formulated, Conductor Max Zach has announced his soloists and the general plan of the year's program. A departure is scheduled for this season in the way of a solo artist for every pair of symphony concerts, and the conductor now is busy in the East arranging his programs with these artists. The opening event of the year this season, as for the last three years, will be the initial Sunday afternoon popular concert. This will take place Nov. 7 at the Odeon, and will be an all-orchestra program. Then will come the first pair of symphony concerts, on Friday afternoon and Saturday evening, Nov. 12 and 13, with a special



FOREMOST IN ST. LOUIS MUSIC

No. 1—Max Zach, Conductor St. Louis Symphony. No. 2—Elizabeth Cueny, St. Louis Concert Manager, Secretary, National Concert Managers' Association. No. 3—Arthur J. Gaines, Manager St. Louis Symphony Orchestra. No. 4—Nelson Cunliff, Chairman, Productions Committee, Municipal Theater Association; President, Civic Music Association, St. Louis. No. 5—Leo C. Miller, Prominent Piano Teacher and Director of the Jesse L. Gaynor Choral Club

program featuring Heinrich Gebhard in the piano part of Loeffler's "Pagan Poem." There will be twenty Sunday afternoon concerts and fifteen pairs of Friday and Saturday concerts, as in former years.

No announcement as to the order in which the solo artists of the year are to appear has been made as yet. The list includes Fritz Kreisler, Mabel Garrison, Benno Moiseiwitsch, Sophie Braslau, Efrem Zimbalist, Fannie Bloomfield-Zeisler, Arrigo Serato, Emilio de Gozgorza, Rudolph Ganz, Arthur Hackett, Leo Sowerby, Michel Gusikoff, H. Max Steindel, Hulda Lashanska, and Heinrich Gebhard.

The only reference in advance to actual programs of the year made as yet by Conductor Zach is the statement that the third pair of concerts, on Nov. 26 and 27, will have a Wagner-Liszt program with Hulda Lashanska, American soprano, as soloist. The Hofmann arrangement of the Wagner "Tristan and Isolde" tone pictures will be played at this concert, as will one of the three Liszt symphonic poems recently added to the orchestra's library—probably the "Mazeppa."

The season seat sale, which lagged somewhat in the early summer after the increase in price was announced, has bounded forward with highly satisfactory vigor, according to Manager Arthur J. Gaines of the orchestra, and now promises to eclipse the total of last year, which was the best season sale in the orchestra's history. A gratifying feature of the sale this year is the number of new subscribers, showing the constantly more far-reaching influence of the orchestra.

The full complement of eighty-one men will contain a number of new faces, as the orchestra has this season been recruited from many places. Increase in the size and extent of the orchestras in the large moving picture theaters has had its effect in engaging men. Arthur J. Gaines, manager, still has his office in the University Club Building and states that he will have other things of importance to announce as the season gets under way.

The most recent plan announced by the management as this goes to press is a campaign about to be launched at once in which the Chamber of Commerce, Rotary Club, Advertising Club, Junior Chamber of Commerce, The Wheel, and all other organizations of similar character will join in an attempt to raise \$375,000 for a guarantee fund to finance the orchestra for a three-year period. If this is done it will mean several tours to the South and West. Teams will canvass the entire city in this behalf and there will be a special Women's Committee who will also work. The executive officers remain the same as last season.

Miss Cueny Active

But few artists' recitals and opera engagements, unless under club auspices, are promoted in St. Louis under other management than Concert Direction Elizabeth Cueny. Miss Cueny enters her sixth year with a largely increased number of attractions over any previous season, the result of indefatigable work to broaden the field for the best things in music and a growing public response. Alma Cueny, Miss Elizabeth's sister, is shown as associate on this season's an-

nouncements and is actively identified with the promotion of some twenty concerts and two important opera engagements, besides a course of four recitals in Springfield, Mo., which is the first definite point established in the work of expansion planned by Miss Cueny. The Springfield course is in conjunction with the Springfield Musical Club and is launched under the name People's Concert Course, the same as the artist course in St. Louis under the management of the bureau. The artists selected are Frances Ingram, with Max Steindel, 'cellist, Paul Althouse, the Isadora Duncan Dancers and Beryl Rubenstein, and Salvatore de Stefano with Genia Zelienska, coloratura soprano.

Miss Cueny's People's Course for St. Louis opens Nov. 6 with Mischa Levitzki and will be followed in the order named by Raoul Vidas, joint with Merle Alcock, Pablo Casals and Harold Bauer, the Little Symphony-Lucy Gates-Percy Hemus combination in the "Maid Mistress," Julia Claussen in recital, and the Detroit Symphony Orchestra. The four subscription recitals which have been a feature of each season at Hotel Statler will be continued under the auspices of Kingdon House, and feature this year Paul Althouse, Aurelio Giorni, pianist; Maggie Teyte, a great favorite here, and Thomas Wilfred, the lute player.

Chamber Music Thrives

The social element enters into these recitals, which are followed by tea, with a group of hostesses in charge and the artist the guest of honor. Last season saw the

[Continued on page 197]



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Oct. 27...Fort Scott, Kansas
Oct. 29...Oklahoma City
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Truthfully yours,
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May 27, 1920.



Photo by Maurice Goldberg

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Yours,

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This Love of Ours
Low, High

BEY NEVILLE

Mine Only
Low, High

GEOFFREY O'HARA

In the Wee Little Home I Love
Low, High
Two Roses (Your Little Mother
and Mine)
Low, Med., High

GEORGE F. O'CONNELL

TWO SONGS
Rosemary
Absence

LIEUT. GITZ RICE

By My Side
Low, Med., High
Under the Roof Where the Laugh-
ter Rings
Low, High
You Gave Me a White Carnation
Low, High

PAOLO TOSTI

A Vucchella
Low, High

W. H. VODERY

All for You
Low, High

ALSTON WATERS

My Dream Rose
Low, High

EMERSON WHITHORNE

Dalua

G. S. WHITE

The Kettle's Croon
Low, High
The Lotus Cup
O What Shall I Say To My Love
Low, High
The Rustling Nightfall
Low, High
The Tryst

ALBERT WOLFF

TWO SONGS
Et s'll Revenait Un Jour
Priere Normande

FOR THE PIANOFORTE

GINO MARINUZZI

Valzer Campestre
For Chorus

H. T. BURLEIGH

Southern Lullaby
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Go Down, Moses
(Mixed, Male)

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Dec. 6, 1920

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Boston Recital JORDAN HALL

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1919—APPEARANCES—1920

Nov. 5th, New York City, recital Aeolian Hall
Nov. 11th, Brooklyn, N. Y., recital
Dec. 8th, Pelham Manor, N. Y., recital
Dec. 9th, Bridgeport, Conn., Oratorio Society, "Re-
quiem"
Dec. 10th, New York City, National Arts Club recital
Dec. 11th, East Orange, N. J., recital
Dec. 13th, Maplewood, N. J., recital
Dec. 21st, New York City, "The Messiah"
Dec. 29th, New York City, Saint-Saens Christmas
Oratorio
Jan. 11th, New York City, "The Messiah"

Jan. 17th, New York City, "Holy City"
Jan. 20th, Lowell, Mass., recital with Reinald Wer-
renrath
Mar. 28th, New York City, "Seven Last Words"
Apr. 27th, Tarboro, N. C., recital with Lambert Murphy
Apr. 19th, New York City, Aeolian Hall
Apr. 20th, New York City, recital
Apr. 22nd, Crisfield, Md., recital
May 6th, Springfield, Mass., Spring Festival
May 7th, New York City, recital
May 13th-14th, Nashua, N. H., Spring Festival
May 26th, Newburgh, N. Y., "Elijah"

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ST. LOUIS, MO.

[Continued from page 193]

establishment of the St. Louis Chamber Music Society under Miss Cueny's direction, for the encouragement of this much neglected art expression, with the result that for the first time in the history of chamber music in St. Louis expenses of the two evenings were met by subscription. The same plan will continue this year, when the Flonzaleys will visit St. Louis for the fifth successive season and the Elshuco Trio makes its initial bow to a St. Louis audience. These concerts are given in the auditorium of Sheldon Memorial, a well-nigh perfect setting for chamber music.

Aside from these three courses and the fourth one in Springfield comes under Cueny management Geraldine Farrar, on Oct. 18; Sousa and his band on Oct. 19, afternoon and evening; Scotti Grand Opera Co., Oct. 22 and afternoon and evening, Oct. 23; Creators Opera Co., Dec. 1, 2, 3, afternoon 4; Fritz Kreisler, Jan. 14; Sergei Rachmaninoff, Jan. 31; La Scala Orchestra under Toscanini, Feb. 10; Mr. and Mrs. Charles Rann Kennedy in a program of readings, in March; Galli-Curci, March 29.

Mingled with the work of concert promotion are the duties as secretary of the National Concert Managers' Association, to which office Miss Cueny was re-elected at the annual meeting of the association in July. A careful survey is now being made of the cities in the United States and Canada where concerts are promoted by established managers with a view to increasing the membership of the association and enrolling more recruits for a broader music development. The association has already developed the good that can be gained by exchange of ideas with members of the association and the establishment of a closer working basis between the artist, the artist's manager and the local manager. The members are kept informed of happenings of interest to them and their work by a bulletin sent out by the secretary as occasion arises, and there is a grievance committee for the adjudication of grievances. This committee functions with the New York managers. No one is judged unheard and the application is twofold, the New York manager or artist's manager reporting any breach of faith on the part of the local manager. There are now sixty members in the association.

Among the Clubs

Choral clubs have always been one of the chief musical features of this city, and chief among these comes the Apollo Club, of which Charles Galloway has been the director for a number of years. The club starts its twenty-seventh season at the Odeon Nov. 23, when they will have as soloist John Hand, the American tenor. Feb. 8 will bring Thelma Given, soprano, and Vernah Hanbury, soprano, as joint soloists. The final concert will take place on April 19 with Anna Fitzu, soprano, as the assisting artist. The club this year will have eighty-five active members. Much praise should be given to Mr. Galloway for the masterly way that he handles these men. Their work is always a great treat. Officers for this coming season are:

Phil. Becker, president; John Rodan, first vice-president; Linn Payne, second vice-president, and C. W. Hughes, secretary and treasurer.

Going hand in hand with the Apollo comes the Morning Choral Club, also under the direction of Charles Galloway. Numbering close to 100 women, who are known as active members, this organization yearly contributes much to the musical life of the community, so varied is the scope of its work and entertainment. They are already rehearsing for a busy season and their official opening comes on "Members' Day," which takes place this year on Nov. 9 at the Women's Club. This is strictly for their own members and the soloists will be Eva Gautier, mezzo-soprano, and Salvatore de Stefano, harpist. The first evening concert will be held on Feb. 1 at the Odeon. Theo Karle, tenor, will make his bow to a St. Louis audience. An elaborate Christmas concert with the best talent of the club will be held in one of the large churches, and the final concert in the spring will include an original production of some kind with the entire active membership and artists of note. The official board for the ensuing season is composed of Mrs. Joseph Folk, president; Mrs. John Morrison, first vice-president; Mrs. William J. Jones, second vice-president;

Mrs. Ernest Birge, recording secretary; Mrs. Taylor Bernard, treasurer, and Mrs. Charles Blankenship, corresponding secretary. Weekly rehearsals are held each Tuesday morning.

The Pageant Choral Society

Frederick Fischer has worked for several years in perfecting a large mixed chorus, which has filled many gaps in the choral line and which stands alone in its unique position. It is the Pageant Choral Society, numbering about 200 mixed voices, and for the past two seasons has been the means of presenting some very unique and interesting choral works that have never before been heard here. The 1920-1921 season, which is its seventh, will be characterized by similar performances, for Mr. Fischer has chosen to essay Rossini's "Stabat Mater" and Rachmaninoff's Choral Symphony "The Bells" on their first program, Nov. 30. For these two there has been engaged some very pleasing talent, which includes Idelle Patterson, soprano; Harriet McConnell, contralto; Robert Quait, tenor, and Fred Patton, basso. The second big concert will fall on March 1, it being a production of Hofmann's "Editha" in its entirety, with Corrine Rider-Kelsey, soprano; Nevada Van der Veer, contralto; Arthur Middleton, baritone, and a basso to be engaged later. The entire Symphony Orchestra is always used as the accompanying means. Already there is a heavy demand for season seats. Officers for the season are: John H. Gundlach, chairman; Walter Hennig, Mrs. Clay Jordan and Mrs. Lizzie Drey, vice-chairmen; James R. Dunn, secretary, and Frank W. Mayfield, treasurer.

We have also another sterling male choral organization in the Knights of Columbus Choral Club, which numbers about seventy-five fine voices. It has been customary during the past few seasons to present cantatas and other entire choral works at their concerts, and this season will be no exception. They will give two concerts on Nov. 23 and April 23. At the first concert the cantata "The Ballad of the Golden Sun," by William Lester, will be presented with some prominent soprano soloist. The "a cappella" work of this club is one of the outstanding features. Theodore Deibels will again direct the club and the officers will include: Arthur J. Ryan, president; Tom Hayes, vice-president; M. J. Fitzgerald, treasurer, and W. J. Donahue, treasurer. As usual the concerts will be given at the Odeon and the subscription drive by the active members is already under way. This completely disposes of the entire capacity for both concerts.

The Liederkrantz Club will fittingly celebrate its golden jubilee Nov. 19 with a special concert by its large chorus of 150 mixed voices. There are still two members in the chorus who have been with the organization for the entire fifty years. The celebration will be principally in the performance of a cantata, "Jubilee Cantata," which has been composed especially for the occasion by Theodore W. Diebels, who is the conductor. George M. Muskeus has been engaged as soloist. There will also be two other large evening concerts, all taking place at the Liederkrantz Club Hall. The club has been sold to a Masonic order. Mr. A. J. Adank is chairman of the music committee.

The St. Louis Orchestra Club, composed this year of about eighty-five players, is again planning a busy season under the direction of Frank Gecks. This club will give their regular three evening concerts, and already rehearsals are under way for the first, at which some very ambitious works will be performed. A string quartet of four members of the orchestra will be a feature of one of the concerts. There is a board of governors and John C. Walter is president; August Iburg, vice-president, and Walter W. Hansen and Edward S. Rice, Jr., secretaries.

Webster Groves, one of St. Louis's suburbs, has been proud for several years of a choral organization of women known as the Chaminade Club. However, this season, in honor of their most distinguished member, Jessie L. Gaynor, the club was renamed the Jessie Gaynor Choral Club. She was formerly president of the club and one of its active supporters. Two large evening subscription concerts will be given by the ladies and a number of smaller recitals. No artists have been engaged as yet, but some are under consideration now. Prospects are unusually bright and an excellent year is predicted by those in charge. Leo C. Miller will again direct its des-

tinies and the officers are. Mrs. J. P. Dawson, president; Mesdames F. A. Jesse, D. M. Flournoy and Catlin, vice-presidents; Mrs. Graham, treasurer, and Mrs. Widmer and Mrs. Mann, secretaries.

The Associated Musicians of St. Louis are looking forward to one of the busiest and most interesting winters since their organization. There will be a number of informal entertainments and receptions to visiting artists and various topics will be discussed at the meetings. The membership has increased considerably during the past year. Present officers are:

George Enzinger, president; Miss M. Ethel Hudson, vice-president; Ernest C. Krohn, corresponding secretary; Mrs. Julie Stevens Ba-

con, recording secretary; Mrs. Lydia H. Heninger, treasurer, and the Executive Committee, Ernest R. Kroeger, chairman; Mrs. Chas. A. Cale, Mrs. F. S. Treadway, Frank Gecks, Christian H. Stocke.

Leo C. Miller, whose activities are increasing yearly, has planned an interesting series of Bach, Beethoven and Brahms for his pupils this season. During this time fifteen different concertos will be performed. His star pupils, including Horace White, the blind pianist; Willard McGregor and Ann Nicholls, will give several recitals. Eugene Field Musser, who has been coaching with Mr. Miller, has recently been engaged as head of the piano department of the College of the Pacific at San Jose, Cal.

HERBERT W. COST.

Muskogee Indebted to Mrs. Steele for Its Music



An Example of the Manner in Which Mrs. Claude L. Steele, of Muskogee, Okla., is Arousing the City's Interest in Music; Private Collection of Autographed Photographs of Great Artists Owned by Mrs. Steele, and Loaned for the National Music Day Observance for Display in the Windows of the Bond Drug Company

MUSKOGEE, OKLA., Oct. 15.—This city owes most of its musical provision to the work of Mrs. Claude L. Steele, local musician and impresario. A bounteous course of artists is Mrs. Steele's offering for the season beginning with the appearance of the San Carlo Grand Opera forces on Nov. 30 in a production of "Rigoletto," at the new Columbia Theater. During January, February and March the monthly attractions are to be, respectively, Margaret Romaine, soprano; John Powell, pianist, and Louis Graveure, baritone. The final attraction to take place in April will be the Adolph Bolm Ballet Intime with the Little Symphony.

Besides her work in the concert field, Mrs. Steele has been a moving figure in the club life of this city, which has aided the musical progress here tremendously.

Among the clubs whose work is recognized as a moving factor are the Kiwanis Club, the MacDowell Club, the Music Study Club, the Ladies' Saturday Music Club, the New Century Club, the Ladies' Choral, the Opera Study Club and the Muskogee City Federation of Women's Clubs.

A splendid force for music here is the music department of the Oklahoma State School for the Blind, which is devoting much attention to this branch of the work. Miss Robinson is director of the music work here, having a very able assistant in Miss Davenport, who also directs the Girls' Glee Club, while the Boys' Glee Club and Senior Glee Club is under the leadership of Mrs. Steele.

A music department run in connection with the Muskogee Times-Democrat and edited by Mrs. Steele, has also been of inestimable value in making the city's art life a vital force.

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Burlington's Civic Forces Gaining Strength

Community Choral Union Prepares Cantata For Public Performance—Junior Violin Club Also Plans Several Concerts—Jan Kubelik to Open Artists' Series, Brought by A. W. Dow

BURLINGTON, VT., Oct. 17.—The season of 1920-21 in Burlington will be an interesting one, from many viewpoints. There are indications that civic organizations are gaining strength after several years of feeble efforts. This applies especially to the Community Choral Union, started a year ago by the Rev. James S. Braker, former pastor of the Baptist Church, and starting the present season with the Rev. C. C. Adams, pastor of the First Congregational Church, as its president. Under the direction of Mrs. Florence Wood Russell the Choral Union is preparing "The Legend of Don Munio" for performance in December, to be followed by a second public concert later in the season. A large orchestra will be engaged to assist, made up wholly of local musicians. Choral organizations in the past flourished, but for the last ten years they have languished, and the present organization will, it is hoped, revive an interest and create public support.

Another organization that has gained strength through public performance, and thought to be the only one of its kind in Vermont, is the Junior Violin Club



Part of Burlington's Junior Violin Club, with Beryl Harrington, Public School Music Supervisor and the Club's Director

of the Junior-Senior High School, under the direction of Beryl Harrington, supervisor of music in the public schools.

It was started four years ago, and as the members of one class graduate the next furnishes recruits to take their

places. At present it has eighteen members. It gave last year several public performances, and furnished all the music for the graduation production of "Princess Chrysanthemum." This year, too, it will play for the commencement

exercises. Public performances have been of great aid to the young students of the violin, and membership is greatly sought after and prized. The production of the little operetta under the direction of Miss Harrington was a notable event in the public school life, and proved a real success. It was in every way the work of the students, even to the printing of the programs. The school has, also, a glee club under the direction of Miss Harrington.

Other local organizations that have support are the Men's Glee Club and the Girls' Glee Club of the University of Vermont. These give one local concert each and frequently one or two in other cities in the State.

The Klifa Club will give two or three musicales, but these club events are rarely open to the public, and cannot be said to be of general public interest. No announcement has been made of the club's program for this season.

Bessie Talbot, the singer of old French folk-songs, who sang here in August, is to reappear in another of her unique recitals some time this fall, being presented by her former teacher, Mrs. Florence Wood Russell.

Jan Kubelik, violinist, is to open the concerts under the management of A. W. Dow, appearing on Nov. 4 at the University gymnasium. A new policy is being followed this year in not announcing the season's plans, as in the past it has not always worked out satisfactorily. Each attraction will now, for the time being, have the field entirely to itself. Each concert will be announced one month ahead of the concert date. There will be three and probably four events.

A. W. D.

Augusta to Take Stride Forward in Musical Matters By Building New Civic Auditorium

New Structure Will Enable City to Offer Best Attractions at Popular Prices—Community Organizations Begin Activities—Woman's Club Backs Local Impresario, in Booking Well-Known Artists

AUGUSTA, GA., Oct. 16.—For many a year the South has been considered a very barren field for music because of the fact that for some unexplainable reason the true Southerner seemed to feel that music had too softening an influence upon the commercial mind of the growing generation. Augusta, a typically Southern town, is slowly shaking off the shackles of mistaken perspective on the musical question and is struggling to take her place among wideawake cities.

During the past season W. P. Manning presented several musical numbers in a popular concert series. This season the Woman's Club has taken hold and assured the success of a series of concerts which is to include Florence Macbeth, Nov. 3; Eddy Brown, Dec. 13; The Tollefsen Trio, Jan. 18, and George Meader, Feb. 14. The entire allotment of season tickets has already been disposed of by these enthusiastic workers for art. Josef Hofmann is to be one of the season's treats shortly after the Christmas holidays.

Mr. Hofmann is being presented under the auspices of the Woman's Club and through the efforts of Mrs. Hardwick Jackson, who is a close friend and great admirer of this splendid artist.

The Tubman High School during the past season presented some very attractive offerings, among them being the New York Musical Society under the direction of Carolyn Beebe. This sea-



LEADING PERSONALITIES IN AUGUSTA'S MUSICAL LIFE

No. 1—J. Louis Sayre, Conductor Community Orchestra; No. 2—W. P. Manning, Local Manager; No. 3—B. H. Nixon, Correspondent of MUSICAL AMERICA; No. 4—Samuel T. Battle, Head of the Southern School of Music and Director of Choral Society.

son's programs will be announced shortly. Margaret Battle, supervisor, with the hearty co-operation and support of the school faculty, has worked wonders with a large class which has unearthed much musical talent of a high order.

Newcomers Among Teachers

Among the newcomers to the musical community the past season are Carolina De Fabritiis, until this year a member of the faculty of the New England Conservatory of Music at Boston, who has become associated with Robert Irvin of Augusta, and Henry P. Cross, formerly of Brooklyn, who have opened a studio in this city. The Southern School of Music, in the Harison Building, under the direction of Samuel T. Battle, has been taxed to the full capacity the past season.

Community Organizations

The Community Orchestra, under the leadership of J. Louis Sayre, has inaugurated regular concerts at the Grand Opera House and although there was the early season procrastination in the way of support, it is certain that in a very short time the general spirit of musical awakening will make itself felt and things will move along for this organization in a way satisfactory to the conductor as well as to the patrons. Jose Andonegui, who for the past several seasons has been a leading spirit in the move to establish a community orchestra

of merit, has removed to Richmond, Va.

The Choral Society, under the direction of Samuel T. Battle, will resume rehearsals shortly and there will be sev-

MUSICAL ADVANTAGES IN AUGUSTA

Manning Concert Series.
Woman's Club.
Community Orchestra.
Choral Society.
Civic Music Association.
Conservatories of Music.

eral feasts during the winter and spring season for those who enjoy choral works artistically presented. Augusta is unusually well supplied with excellent chorus timber, with enough soloists to remove the necessity of importing a great many outside vocalists in order to present high class choral and oratorio programs.

The movement for the erection of a spacious auditorium which has been fostered by one of the local newspapers through its Sunday Music Page during the past year has reached a point where a fund of \$200,000 has been practically assured as a nucleus for the amount necessary. This sum was part of a bequest left by the late J. B. White for philanthropic work in Augusta to be used by recommendation of the city council and approval of the executors of the

estate. The council has already passed favorably on the auditorium appropriation and the matter is in the hands of the executors for final decision. This is the one barrier which has prevented Augusta from securing the higher priced artists at popular prices and its erection will be a great boom to music lovers, not only of the city, but of the surrounding territory who are now compelled to travel some distance in order to satisfy their hunger for musical programs. J. Rufus Brown of the Georgia Railroad Bank has been one of the moving spirits in this campaign.

Henry P. Cross, organist at the First Presbyterian Church; Robert Irvin, organist at the First Baptist Church; George Johnson, organist at St. Paul's Episcopal Church; Margaret Battle, soprano soloist, and Earl T. De Loach, tenor, have been among those musicians who devoted a considerable amount of their time and effort during the past summer in an endeavor to keep the fires burning musically in the community.

Benjamin H. Nixon, who for the past year has devoted a considerable part of his time to the movement for an auditorium, the establishment of a Civic Music Association and the bringing of the best artists to be secured, has severed his connection with the Sunday Herald, for which he edited a Sunday Music Page devoted to these ideals, and will make Atlanta his headquarters this winter, entering the concert field in the spring.

B. H. N.

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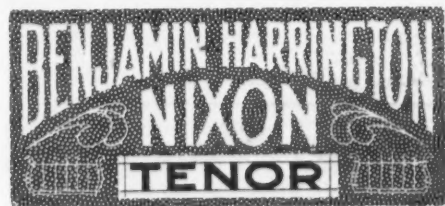
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Two Symphony Orchestras Thrive in Miami, Fla.

Maurice Karp Forces Will Give Two Symphonic Programs—Mme. Hall's Ensemble of Young Players Will Make Tour of Nearby Towns—Municipality Engages Band for Season—Homestead Citizens Agitate Cause of Music in Little City

MIAMI, FLA., Oct. 15.—When reading Frances Grant's article in *MUSICAL AMERICA* of June 19 the writer thought what a fund of information anyone would have acquired could he have lived throughout the time covered in the development of the instruments mentioned therein. Then suddenly it occurred that the people who came here as pioneers less than twenty-five years ago had almost had that very experience. The first supervisor of music in the rural schools probably felt certain that she was working in virgin soil. I had felt like something of a musical missionary some five years earlier, only to learn that I had been antedated by Mrs. Lilly Lawrence Bow by some fifteen years. It is not at all impossible that the Spanish pirates who settled on the Cutler Bay Coast about a hundred years ago twanged their guitars under the palms and maybe even Captain Kidd was a dilettante in the arts when not burying treasure on the Keys. Still long before then the Seminoles were playing the same instruments they use to-day at their ceremonial dance. According to Mr. Henry Brooker, oldest friend of the Indians in these parts, at their great annual celebration of the year, the Corn Dance, the music for the occasion is a drum made by stretching a deerskin over a piece of cyprus wood bent as nearly round as possible. Then the girls of the tribe wear strings of purtim shells just below the knees and in these shells are inserted wampee seeds dried until they are as hard as buckshot. They of course rattle constantly during the dancing. Further than that they seem to have no musical instruments.

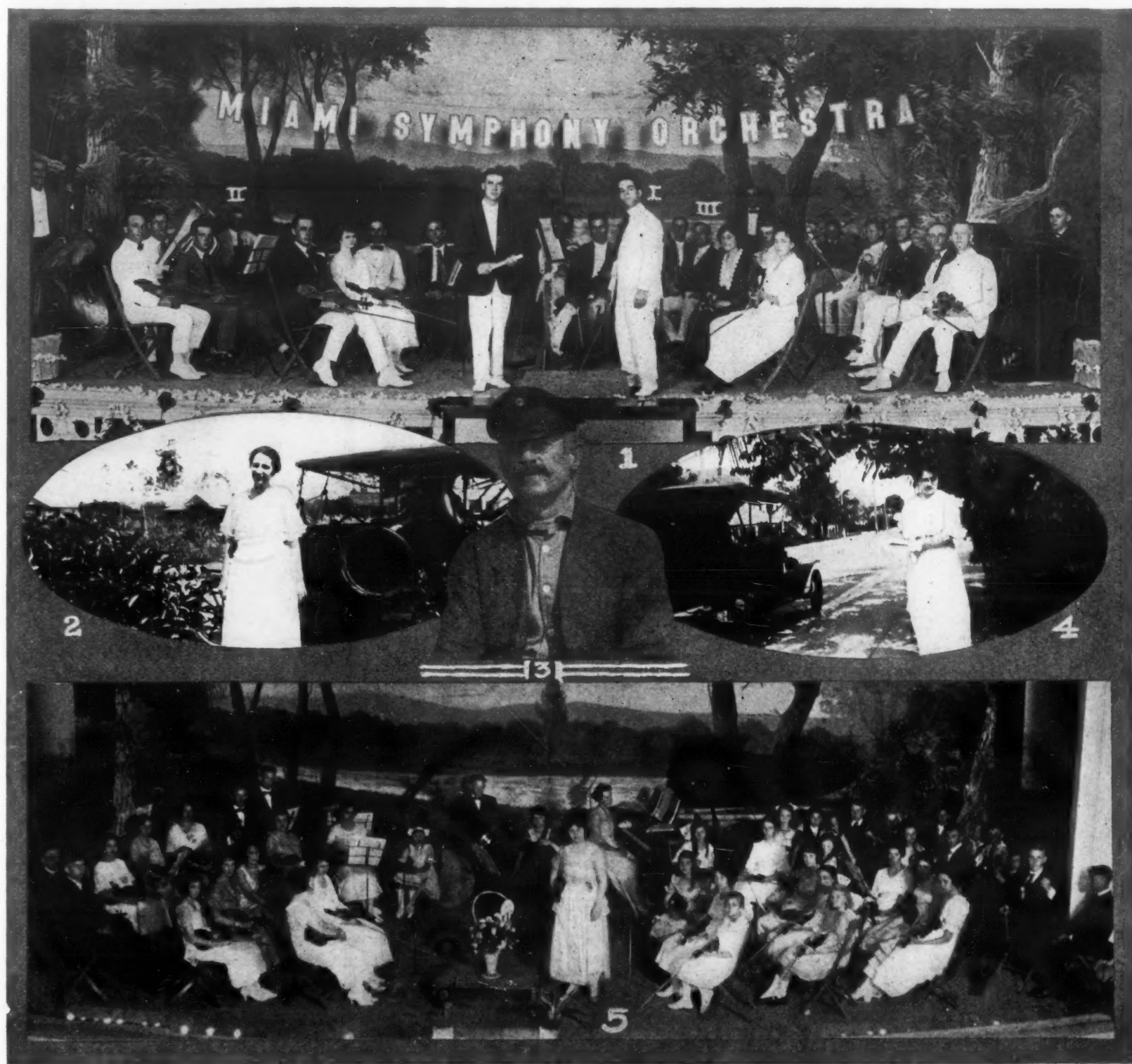
In the twenty-five years things have grown from that primitive stage to Miami, a city of nearly 30,000 inhabitants, with two orchestras, besides the small theater orchestras, five music clubs, a conservatory of music, three private schools featuring music departments, numerous private teachers and a large number of studios in the business section of the city. The remarkable progress last season was due to a comparatively small group of enthusiasts.

Teachers come and go and new movements rise and fall, but Mrs. L. B. Safford goes on year after year helping out on every fine attempt that is made to build up Miami musically. As state chairman of junior clubs her work will now be far-reaching and her Children's Musical Club in Miami surely stands as a proof of what she is capable of doing with children.

Mrs. Polk's Work

Mrs. Grace Porterfield Polk of Greenwood, Ind., composer and national chairman of Junior Music Clubs, has been active in musical affairs in Miami during the winter season since making her winter home here. Besides being an inspiration to the Children's Club and a sort of fairy godmother to the members, she instituted an entirely new and novel idea in the Grandmothers' Club. If you think it was an easy thing to accomplish, try it in your own town and see how extremely difficult it is to find eligible members. Just at the close of the season a club for adults was formed and one splendid program given. The work will be resumed this month.

Few cities as small have one orchestra, but Miami boasts of two. The Miami Symphony under Maurice Karp is in its third season and the new Philharmonic was organized by its conductor, Mme. Hall, primarily as an opportunity for her pupils to have experience in playing. The Symphony gave a series of ten concerts this past spring with local artists, and the present plan is to give two big concerts during the winter season. For



Some Musical Pioneers of Miami, Fla.: No. 1—Miami Symphony Orchestra—I, Maurice Karp, Conductor; II, L. A. Munier, President and Pianist; III, B. H. Chase, Business Manager. No. 2—Mrs. J. D. Redd, the First Independent Manager. No. 3—A. C. Graw, Chairman, Homestead Chautauqua Committee. No. 4—Mrs. L. B. Safford, State Chairman of Junior Music Clubs. No. 5—Philharmonic Orchestra with Mme. Hall Directing.

these the orchestras from the big hotels will be included and artists brought on to make the program more attractive to the tourist patronage. In the spring the usual series of popular concerts will undoubtedly be resumed. Although the city does not guarantee any financial aid, the members of the Chamber of Commerce and the Rotary Club are generous supporters and patrons of the concerts.

Philharmonic Grows Apace

The growth of the Philharmonic from twenty-three to sixty members was one of the surprises of the season. The members are all students and range in age from the little nine and ten-year-olds to those of high school age. You would be surprised to find how well they play—the precision, fine ensemble, beautiful tone quality and expression. Mme. Hall has a very full and ambitious winter's work planned out for them. First of all, she expects to present the orchestra in an all-American program during the Palm Fête in December. They are already well along in their work on Victor Herbert's "American Fantasie" and his "Glee Melody." The repertoire already includes "Dance of the Hours," Second Rhapsodie by Liszt, Overture from Rossini's "William Tell," excerpts from Wagner's "Tannhäuser," and a number of lesser things. During the Christmas season Mme. Hall expects to take her orchestra on a concert tour to Cuba and various cities on the coast.

City Sponsors Concerts

Everything seems to point to a big season for Miami. The Chamber of Commerce has closed a contract with Pryor's Band for a seventeen weeks' season to begin on Dec. 7. The sum agreed upon is \$32,997, of which the city pays \$30,000 and the Chamber of Commerce the balance. Guy Livingston, secretary of the Chamber of Commerce, states that the contract calls for two concerts daily

except Sundays, when an afternoon program only will be given. There will be twenty musicians and a soprano soloist in the organization this season. For the first time the contract stipulates that Mr. Pryor is to bring his entire musical library, and because of that, the Chamber of Commerce is under agreement to enlarge the band stand in Royal Palm Park to furnish suitable housing space for it.

Two of the music houses promise this season to bring on recitals. The Turner Company will present Gladys Rice in an Edison Tone-Test recital early in December, and later in the season will have a pianist to give a demonstration with the Ampico.

S. Ernest Philpitt of the Philpitt Music Company announces the most pretentious course ever attempted in the city and will extend the series to Jacksonville, Orlando, Miami and Tampa.

Homestead Forges Ahead

While not as large as Miami by a good many thousands, Homestead is a very acceptable musical satellite. Things have developed rapidly and there is all the time a greater demand for music. After a year's trial without music in the schools it has again been placed in all the grades and the high school. The ensemble class for children, started as an experiment last spring, has become a permanent organization and is entering the State Federation of Music Clubs. The Repertoire Club has resumed activities for the season and will continue the study of American composers started last year.

Three years ago A. C. Graw, editor of the *Homestead Enterprise*, and president of the Citizens Bank, entered the field by helping to produce an oratorio in Florida City, and having come through successfully with that enterprise, he began agitating the idea of a Chautauqua for Homestead. There have already been three successful seasons and this year's

contract has been signed for February.

Another staunch friend of music is Dr. J. B. Tower, who has furthered the development of things musical by establishing a sales department of music in his pharmacy.

It is unique in that he will not handle "popular" music, but adheres strictly to the worth-while compositions. A line of supplies for stringed instruments is also at hand and a big effort is being made to secure the agency for records, needles and other phonographic supplies.

Mrs. J. D. Redd tried her luck as local impresario last season and came out so well on her venture that she is in the field again this year.

ANNIE MAYHEW FITZPATRICK.

Full Season for Harold Land

Harold Land, the well-known baritone, returned from his successes at the Maine Festival in time to open the Yonkers Concert Course with a recital on Oct. 13 at Phillipsburgh Hall. Owing to his success in "Elijah" last year, he has been engaged to appear in Newburgh, N. Y., again on Oct. 31. On Nov. 1 he will give a joint recital with Mildred Graham, soprano, under the auspices of the Friday Forum Musicales in Jersey City. Another joint recital is scheduled for Nov. 20, when he and Rosalie Miller sing for the Rubinstein Club of New York. In January, Mr. Land will appear with the New York Lyric Club at the Waldorf-Astoria, and later in the month he will concertize in the Middle West, concluding with a recital in Minneapolis.

Hemus Features Stickles Song

One of the most successful numbers given by Percy Hemus, the well-known baritone, at his Aeolian Hall recital on Oct. 7, was the song, "Who Knows," by William Stickles. Mr. Hemus will use "Who Knows" on his concert tours this season and has made a Pathé record of it.

UMBERTO

SORRENTINO

THE TENOR OF
MAGNIFICENT VOICE

Photo by Bachrach

OVATIONAL DEBUT IN CLEVELAND WITH THE
RUSSIAN SYMPHONY ORCHESTRABy WILSON G. SMITH
In Cleveland Press

The real event of the evening was the local debut of the Italian tenor, Umberto Sorrentino. Among recently debutized tenors, I know of none with such promise and realization. The ingenious young singer is an artist to his finger tips; he not only sings, but in the doing of it conveys a message in such convincing terms that you are bound to accept both his artistry and his dictum. After the Tosca aria he had the audience well in thrall, and his reception thereafter was an ovation duplicated, perhaps, by some of our artistic celebrities, but hardly excelled, and certainly never more unanimous and spontaneous.

The Puccini aria was followed by arias from Verdi and Leoncavallo, given in response to insistent encores. Similar recalls followed his second group of songs, and even then the audience was loath to allow him to exit. This, then, is the story of Sorrentino's triumphal debut; concerning his artistic singing I would also add a word. His voice is one of delightful lyric quality, temperamental, and handled with consummate art. And the beauty of it all is that his refinement in tone and diction is attributable to artistic instinct as well as schooling. Artistic concept and utterance is not a veneer of culture but an intuitive characteristic of his make-up. What I particularly admire about his work is that his method, while built upon the Italian, is reinforced and accentuated by a resonance and vibrance characteristic of the French school, which to my thinking is the consummation of perfect vocalism. His tones throb with emotional repression, and are never tainted with what to me is an abomination—a white and colorless tone, which defect and obsession is too often a characteristic of Italian singers. His art is not only persuasive and subtle, but carries with it that artistic conviction that makes the successful song recitalist a rara avis.

Direction: D. PALMER, Sorrentino's Personal Representative
225 West End Ave., New York

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FOURTH NEW YORK SEASON of the
Chicago Opera Association

Six Weeks, Commencing Monday, January 24, 1921

HERBERT M. JOHNSON
Executive Director

ARTISTIC PERSONNEL

- | | |
|--------------------------------------|--|
| Sopranos | Rose Lutig-Gannon (new) |
| Olga Carrara (new) | Frances Paperte (new) |
| Elsa Diemer (new) | Carmen Pascova (new) |
| Dorothy Francis (new) | Cyrena Van Gordon |
| Yvonne Gall | |
| Amelita Galli-Curci | |
| Mary Garden | Baritones |
| Marcelle Goudard (new) | Georges Baklanoff |
| Florence Macbeth | Sallustra Cival (new) |
| Margery Maxwell | Desire Defrere |
| Rosa Raisa | Hector Dufranne |
| Rosina Storchio (new) | Carlos Galeffi |
| Ganna Walska (new) | Giacomo Rimini |
| | Titta Ruffo |
| Tenors | |
| Alessandro Bonci | Bassos |
| Joseph Hislop (new) | Carl Bitterl (new) |
| Edward Johnson | Eduard Cotreull |
| Forrest Lamont | Luigi Dentale |
| Riccardo Martin (new) | Virgilio Lazzari |
| Jose Mojica | Constantin Nicolay |
| Lucien Muratore | Vittorio Trevisan |
| Lodovico Oliviero | |
| Albert Paillard (new) | Conductors |
| Tito Schipa | Pietro Cimini (new) |
| Mezzo-Sopranos and Contraltos | Gino Marinuzzi |
| Gabriella Besanzoni (new) | Henri Morin (new) |
| Philine Falco (new) | Gabriel Santini (new) |
| | Alexander Smallens |
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"JACQUERIE" (ITALIAN), by Gino Marinuzzi. Hitherto produced only in Rome and Buenos Aires.

"EDIPO RE" (ITALIAN), by Leoncavallo. The last work of that great composer. Never hitherto performed.

REVIVALS

Under this head great interest naturally centers in "SALOME" with MARY GARDEN and LUCIEN MURATORE, which will lead the French Revivals; also in a group of Wagnerian music dramas to be sung in English, including "Lohengrin" and "Die Walkure."

The regular subscription series will be Monday, Tuesday, Wednesday, Thursday, and Friday nights and Saturday matinees. As heretofore, popular priced performances will be given on Saturday nights. Decided

ITALIAN
Orfeo
La Favorita
Andrea Chenier
Jewels of the Madonna

FRENCH
Lakme
Salome
Tales of Hoffmann

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Subscriptions for the home season at the Auditorium, Chicago, November 17-January 22 will close within a few days. Mid-Western opera lovers who desire the advantages that go with subscription are advised to communicate at once with the Subscription Department, Auditorium Theatre, Chicago.

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The voice is trained to function, unrestrained, without Placement or Method of Breathing. The singer may thus, through this development, express artistry, to its fullest capacity, in interpretation.

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Royal Opera, Covent Garden, London, England.
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Boston Grand Opera Co., Boston.
Williamson Opera Co., Australia, 1919-1920.
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IRENE WILLIAMS—Dramatic Lyric Soprano

1920-1921 Prima Donna American Singers, New York
Operatic Prima Donna Capitol Theatre, New York.
Springfield Festival.
Chicago Symphony Orchestra.

Children's Crusade and New York Symphony.
Mendelssohn Glee Club.
New York Euphony Society.
Wilmington Orpheus Club.
Philadelphia Orpheus Club.
Concert Tour of Nova Scotia.
Solo Recorder for Brunswick Phonograph.

FRED PATTON—Dramatic Baritone

1919-1920 New York Oratorio Society Festival.
Worcester Festival.
Newark Festival.
Keene Festival.
Asheville Festival.
Four times with the New York Oratorio Society in 1920.
Philadelphia Symphony Orchestra.

St. Louis Pageant Chorus and Symphony Orchestra.
Detroit Choral Society and Symphony Orchestra.
Toronto Mendelssohn Choir.
Paterson Choral Society.
Chicago Apollo Club—Messiah.
Reengaged as soloist of Fifth Ave. Presbyterian Church, New York.

JUDSON HOUSE—Dramatic Lyric Tenor

1919-1920 Worcester Festival
Newark Festival.
Oberlin Festival.
Paterson Festival
New York Symphony Orchestra, Chautauqua.

New York Oratorio Society—Messiah, 1920.
Reengaged as soloist of St. Bartholomew's Episcopal Church, New York.
Reengaged as soloist of Temple Emanu-El, New York.

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What the critics said:

Miss Weaver has sparkling spirit back of her work, and this is shown through the medium of a voice of rare power, style and effectiveness, which too is guided by splendid intelligence.

Her list was one of the most characteristic of the Festival. Particularly effective (and superbly done) was "Ishtar," while the well known Woodman song has never had better reading in this hearing.—*Chicago Music News*, September 24, 1920.

A voice of natural beauty.—*Mary M. Howard in The Lockport Union Sun and Journal*, September 11, 1920.

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MEZZO-CONTRALTO

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"Il Secolo XIX" of Genova says:

"Intelligent refined interpretation of 'Carmen'—incomparable 'Maddalena'—fine artist in 'Butterfly'—a pure voice, rich, deep and passionate—a fine actress."

Repertoire: "Faust;" "Martha;" "Gioconda;" "Trovatore;" "Cavalleria;" "Les Contes d'Hoffman," etc.

"The public, which filled the theater, was delighted with her voice, warm and rich, which she united with a fine, intelligent interpretation of the part of 'Maddalena' in 'Rigoletto.'"—*Il Secolo XIX*, Genova, Italy, Sept. 2, 1920.

"Blanche Consolvo revealed a voice, fresh and vibrant and a beautiful artistic temperament as 'Suzuki' in 'Butterfly'—perfect pronunciation, breathing, modulation, phrasing and passionate acting in the difficult scenes."—*La Stampa*, Torino, Italy, July 1, 1920.

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As "Siebel" in "Faust"

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Contralto Soloist

Messiah

Dec. 19, Music League, Akron, Ohio

Dec. 26, Chicago Apollo Club



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New Concert Courses Inaugurated in Indianapolis

Civic Series, Sponsored by Bradford Mills and Merle Armitage, and Municipal Course, Will Introduce Galaxy of Stars to City — Reorganized Mendelssohn Choir Will Present Soloists — Clubs' Calendars Indicate Record Season

INDIANAPOLIS, IND., Oct. 12.—The unusual number of concerts already announced, the appearance of the most excellent artists available, which have been booked by three impresarios here, the renewed activities in musical clubs, the reorganization of choral societies and an unsurpassed enrollment of pupils in the music schools, studios and among private teachers, augur the best season in music Indianapolis has ever known.

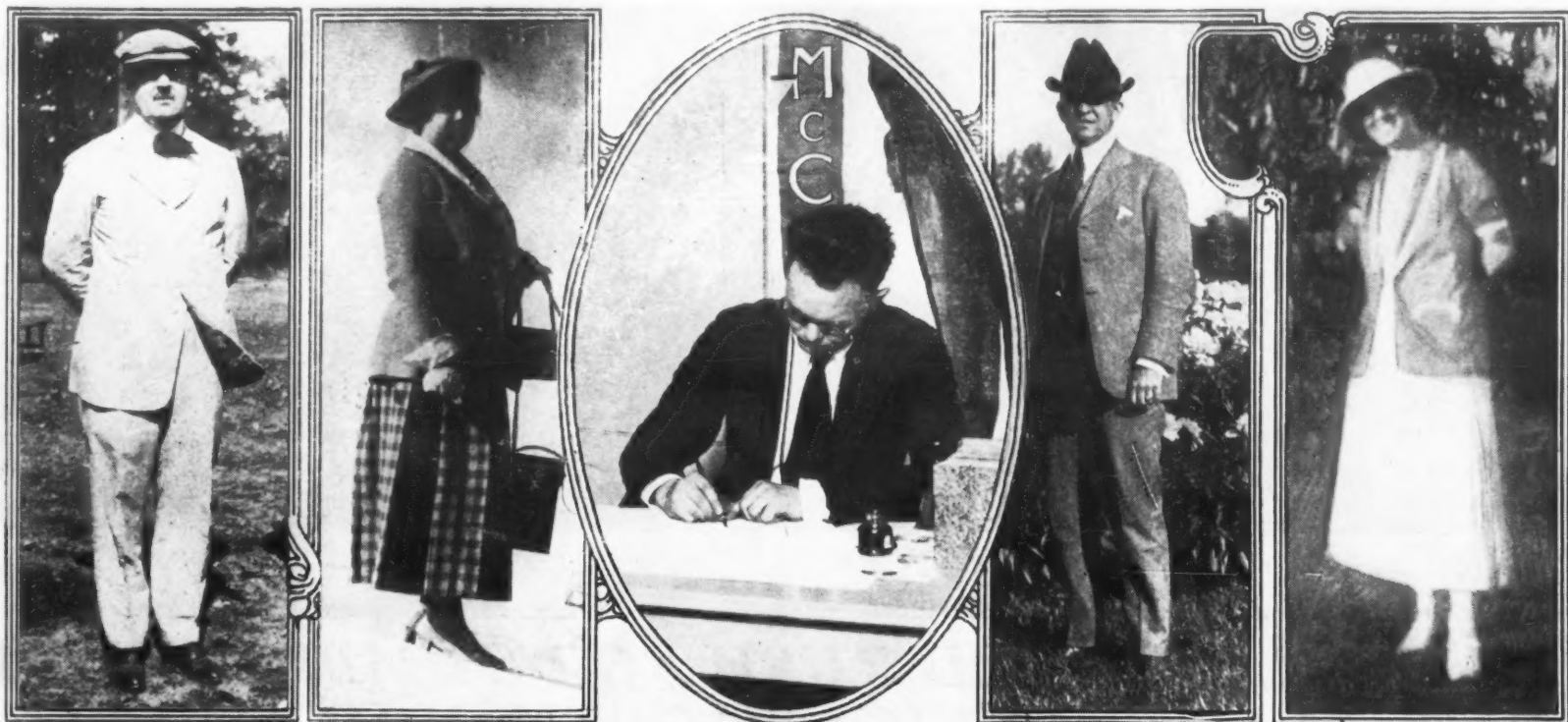
The series of subscribed concerts, multiplied in number, as compared with those of previous years, will make amends for the lack of an orchestra, which is a deep-felt want here. From a musical standpoint, the orchestra problem suffers the most, and the sooner this is solved, the better off the city will be in the various ways in which a similar institution promotes a city's interests and civic pride. A year ago there came the news of the prospects of a permanent symphony orchestra, rumors floated far and wide, even penetrating another continent, whence came the reports of the tentative engagement of a conductor at a high salary. Meanwhile nothing has developed along these lines, the result is a loss, not only to the musical activities but to the entire community. However, the projects as conceived by Ona B. Talbot, of the Fine Arts Association, have not been abandoned. Now that Indianapolis has three managers right here at home, working toward the increase in musical interests, it is to be hoped that the outcome will be the co-operation of managers and citizens, the establishment of funds to maintain an orchestra and eventually a home to house same. The engagement of the Detroit Symphony Orchestra, Ossip Gabrilowitch, conductor, and possibly the appearance of one of the large symphony orchestras during the course of the season, will be looked upon with much favor by the concert habitués.

Summing up the series, the Ona B. Talbot Fine Arts Association announces for its twenty-second annual program a series of three evening concerts, namely, the Ballet Russe, Anna Pavlova and company, Dec. 21; a song recital by Mme. Galli-Curci, Jan. 17; the Detroit Symphony, Ossip Gabrilowitch, conductor, March 31. Then for the Sunday afternoon individual concerts, the opening one will be given by Geraldine Farrar, who will have the assistance of Ada Sassoli, harpist, and Edgar Schofield, baritone, on Oct. 17; on Nov. 28 Ernestine Schumann Heink sings, having the assistance of George Morgan, baritone, and Katherine Hofmann, piano; Sergei Rachmaninoff appears in a piano recital on Jan. 30. As the season advances other attractions will be featured under the Ona B. Talbot management.

New Civic Series

The new course of concerts to be known as the Civic Music Series is to be under the direction of Bradford Mills and his associate, Merle Armitage. The announcement of three great artists has excited much interest and enthusiasm among concert-goers and present indications point toward success. On Sunday afternoon, Oct. 24, there will be a song recital by Frances Alda, soprano of the Metropolitan Opera, New York; Mary Garden follows in a recital on Sunday afternoon, December 12, and Rudolph Ganz, who is a great favorite here, gives a piano recital Feb. 20. The Murat Theater will house both of these series.

The program as prepared by James H. Lowry, Superintendent of Parks, gives an idea of the interesting plans of the Municipal Concert Series, which is financed by the school and park boards. This includes both local and outside attractions. Of the former there is a mixed chorus, known as the People's



GUIDING THE MUSICAL DESTINIES OF INDIANAPOLIS

Left to Right: Perceval Owen, Conductor Mendelssohn Choir; Mrs. Thos. O. Baxter, Corresponding Secretary, Ladies' Matinée Musicale; Merle Armitage, Manager of the Civic Music Series; James H. Lowry, Superintendent Park Commission, Representing the Municipal Concert Series; Effie Marine Harvey, Manager Municipal Concert Series.

Community Chorus, Edward B. Birge, director, and a male chorus, under the direction of Glenn Friermood. A tentative list of concerts has been issued; the artists engaged include Mabel Garrison, who is to sing at the spring festival on April 10; Sophie Braslau in concert on Feb. 13; the New York Chamber Music Society on Oct. 13. The annual presentation of the "Messiah" at Christmas time will take place on Dec. 19, four outside soloists to assist the local artists; other events for December including an Indianapolis News concert at Caleb Mills Hall, the singing of Christmas carols and brass quartet music in all parts of the city at Yuletide. Several concerts are arranged for the male chorus, with assisting artists. Contributing toward the programs are the Orloff Trio, which supplies programs every Sunday afternoon at the Herron Art Institute and in the public schools; other programs by the Harmonie Club and the Matinée Musicale and later on the organ recitals given in the Christ Church at the noon hour will again be resumed, Charles Hansen and other organists giving programs from 12:15 to 1 o'clock, daily except Sundays.

Throughout the season the combined bands of the three Indianapolis high schools will also appear for several concerts. Tomlinson Hall and Caleb Mills have been selected for these concerts. James Lowry deserves much credit for his indefatigable assistance in the worthy cause of promoting music as an important factor in this community. Mrs. Effie Marine Harvey has been named as managing director and is very enthusiastic in her work. Besides this, she has undertaken a concert series in Marion, Ind., where she has established a course. On Nov. 17 she presents Marie Dawson-Morrell, violinist; Glenn Friermood, baritone, and Ila Nunnally Friermood, contralto; on March 31, E. Robert Schmitz, the French pianist, and Schumann Heink on April 22. She has selected the New York Chamber Music Society as an auspicious opening event, on Oct. 14.

The Academy of Music, of which John P. Frenzel is president, announces that the rehearsals of the Male Chorus will be resumed as soon as a director, not as yet selected but under consideration, fills the position. The dates for the concerts are arranged as follows, when favorite artists of this society are re-engaged: On Nov. 19, with Mme. Caroline Hudson-Alexander and Arthur Hackett; the Flonzaley Quartet on Dec. 13; a new artist to appear at these concerts is Guiomar Novaes, the Brazilian pianist, on Jan. 20; Sue Harvard comes in February. Two other concerts complete the series for which artists are under consideration at the present time.

Reorganize Choir

The announcement of the reorganization of the Mendelssohn Choir, Perceval Owen, conductor, is most welcome and encouraging news. This choir is made up of voices of quality, for the most part singers from the church quartets and choirs. Two concerts were given before this country entered the war, and the

unanimous opinion was that from the viewpoint of composition by the great masters, unheard here before, and the beautiful tone quality coming from a body of good singers, whether singing with piano accompaniment of à capella, conducted with the greatest accuracy by Mr. Owen, the concert-goers had never heard the equal here. The choir has aroused the attention of the officers of the club and outsiders of prominent positions. J. C. Holcomb is president, James M. Pearson, vice-president; Dwight Murphy, treasurer, and Fred Jeffry, secretary. The committee of finance is made up of five members, of which Andrew Smith is chairman; the others are Henry Eitel, Charles W. Mayer, L. S. Shoup and Warren D. Oakes. The first concert is announced for Nov. 12, Emilio de Gogorza, baritone, being the soloist. In May it is planned to give Grieg's "Olaf Trygvason" when it is the idea of the organization to have the assistance of one of the important symphony orchestras of the country and soloists for which the score calls. The selection of these will be made at a later date.

Clubs to Offer Courses

The Music Society of the Athenaeum over which Leo Rappaport presides, opens the season Nov. 7, when the male chorus under the direction of Alexander Ernestinoff will share the program with the Zoellner Quartet; on February 7 a chorus of women's voices, which is to be organized and limited to thirty or forty well selected voices, will be heard in a program with the assistance of a soloist who has not been named as yet; on April 11 a pretentious choral work for mixed voices with outside soloists is scheduled. The decision of such artists will be made at a later date.

The Ladies' Matinée Musicale in outlining its schedule for the forty-fourth season has provided programs for sixteen meetings, which will be held this year at the Masonic Temple. The officers of the society are Mrs. Charles Pfafflin, president; Mrs. Elizabeth Walker-Sharp, vice-president; Mrs. Thomas Baxter, corresponding secretary, and Miss Ida Belle Sweeney, treasurer. Much energy has been lavished upon the arrangement of the programs, in which the majority of participants are professional musicians. President's day was observed on Wednesday afternoon, Oct. 6, Sculpture Court at the Herron Art Institute being chosen as an attractive place for the initial meeting, when an artist recital was given by Estelle Krippner-Shealer, soprano, of Cincinnati, with Mrs. S. L. Kiser at the piano. During the year there will be special programs of Russian, American, French, Spanish, Italian, old and modern English music; also one entire organ program to be given in the Meridian Street M. E. Church. The artist recitals include the Culp String Quartet, of Cincinnati, Jan. 12, and the Elshuco Trio, April 6.

The Harmonie Club, an opera study club, with active members only, numbering among them singers, pianists, violinists and harpists, offers a program

which is of the usual interesting character which has given this rather recent club a great amount of prestige. The club is governed by a board of twelve members, a chairman acting as president. The success which has been achieved by Mrs. James L. Moag is realized to the extent of retaining her in the office; assisting her are Mrs. Clyde Titus, treasurer; Mrs. Carl Lucas, librarian, and Leona Wright, secretary. Hadley's "Cleopatra's Night" will be the first offering; other operas announced are "La Forza del Destino," Verdi; "L'Amore Dei Tre Re," Italo Montemezzi; "L'Elisir d'Amore," Donizetti, and others. The well-known male singers of the city have been gracious in lending their aid in the production of these operas. The meetings are held on the third Monday afternoon of each month in the Green Salon of the Hollenbeck Hall. Other musical clubs are the Fortnightly, limited to fourteen members, meeting every fortnight and presenting prepared programs. The members are mainly women from the ranks of the profession.

There are two sororities, the Mu Phi Epsilon and the Sigma Alpha Iota, contributing toward the events of local musical importance.

PAULINE SCHELLSCHMIDT.

OMAHA, NEB.—The first monthly music festival of the cathedral choir at St. Cecilia's Cathedral was held recently. The program was given by the full choir, the boys' choir and Dr. R. Mills Silby, organist.



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TYPICAL SCENE AT ONE OF CINCINNATI'S

UNPRECEDENTED RUSH FOR SYMPHONY TICKETS MARKS OFFICIAL OPENING OF CINCINNATI SEASON

CINCINNATI, OHIO, Oct. 14.—Unless all signs fail the forthcoming musical season will be a memorable one for Cincinnati, and will go far in the way of upholding the community's traditions as one of the leading musical art centers of the country.

Foremost in interest, of course, are the preparations for the season of fourteen pairs of concerts by the Symphony, beginning Oct. 22 and Oct. 23. Never before in the history of the Cincinnati Symphony Orchestra Association has the list of season subscribers reached such large proportions so far in advance of the opening of the concerts, and it is predicted that before the first concert practically all of the available seats in Emery Auditorium will be taken.

The list of soloists so far announced includes Margaret Matzenauer, contralto; Hulda Lashanska, soprano; Edward Johnson and Dan Beddoe, tenors; Ossip Gabrilowitsch, Harold Bauer and John Powell, pianists; Emil Heermann, violinist, and Pablo Casals, cellist. Lashanska is to be the soloist at the first pair of concerts.

Conductor Eugene Ysaye returned to Cincinnati Oct. 2, going immediately to his villa in the Kentucky highlands to rest. While abroad the past summer Ysaye arranged for the performance of a number of new compositions, and the scores are arriving almost daily at the Symphony offices. American composers are to have a conspicuous place on the programs, among the works being "The Haunted Castle," of Josef Hofmann, and compositions of Loeffler, Hadley, MacDowell, Foote, Carpenter and other noted native composers. The composition of Ysaye's brother, Theodore, which made such a favorable impression at the last May Festival, is to be repeated by special request. The Sunday afternoon popular concerts begin in Music Hall in December and the orchestra makes two short tours preliminary to the opening of the regular season.

The Artist Series, which has been a source of great satisfaction to local music lovers in recent seasons, under the management of J. H. Thuman, begins in November. Rachmaninoff, the great Russian composer and pianist, is to be the attraction on Nov. 16; on Nov. 23 Toscha Seidel, the Russian violinist, is scheduled, and the dramatic soprano, Rosa Raisa, appears Nov. 30.

The first notable recital of the season was that of Geraldine Farrar, who appeared at Music Hall Oct. 12. Edgar Schofield, American baritone, and Mlle. Ada Sassoli, harpist, were the assisting artists.

Another event this week will be the appearance of Percy Grainger, pianist-composer, in a recital at Emery Auditorium. The affair will be in the nature of an invitation concert, sponsored by the Aeolian Company.

John Philip Sousa and his band appear at Music Hall on Oct. 15.

The Orpheus Club, under the direction of Prover Symons, and the Musical Art Society, directed by John J. Fehring,

All Musical Forces of City Are Awaiting Golden Jubilee of Famous Festivals, in 1923—Ysaye to Present Many New Works—Noted Soloists to Appear in Recital Series—Conservatory and College of Music Are Flourishing

plan several concerts, the latter announcing the performance on Nov. 18 of an eight-part work by Bach never before performed locally, in which a chorus of fifty boy sopranos will participate.

The orchestras of the College of Music and the Cincinnati Conservatory, under the leadership of Albino Gorno and Chevalier Pier Adolfo Tirindelli respectively, have commenced rehearsals with every promise of successful concerts during the season.

Mme. Galli-Curci is announced for a recital in Music Hall on Oct. 27.

The Norwood Musical Club is the first of the local organizations of its kind to announce the season's calendar. Local musicians of note will lend distinction to the programs, which commence in October. Interesting talks and programs of an educational character will be featured throughout the year.

Even the regular theaters are contrib-

uting to the musical season. So far the bulk of the attractions has been of the musical comedy variety, many of them of more than ordinary interest in a musical sense.

Festival Postponed

About the most interesting piece of news in local music circles this week is the announcement of the postponement of the May Musical Festival of 1922 until the following year, when the Golden Jubilee of the festivals will be celebrated. The May Musical Festival started in 1873 and has been held every alternate year with the exception of the time when the present Music Hall was in the process of construction, when the year was shifted from the odd to the even numbers. The statement may be made without fear of refutation that the Cincinnati festivals stand out as the great musical biennial events of the United States. Expense has

never been spared in the matter of securing the best available solo talent, and for many years under the artistic leadership of Theodore Thomas the festivals made wonderful progress. The name of Thomas is irrevocably linked with the history of the May Festival in Cincinnati, but festivals following his untimely demise have been of such caliber as to lead to the conclusion that traditions will be faithfully carried forward. Plans are under way to make the 1923 Golden Jubilee the most elaborate musical affair ever held in the United States.

Mendelssohn's "Athalia" is to be the principal work to be performed by the College of Music chorus and orchestra at the first concert in the Odeon early in December.

The Musicians' Club is a rapidly growing organization. The first meeting of the season was held at the Hotel Metropole this evening, and the following directors were elected for the ensuing year: Albino Gorno, Carl Hugo Grimm, Charles Young and Gustave Clements. The newly elected and the old directors will meet next Wednesday night at the home of Philip Werthner to elect officers. The November meeting of the club will be held at the home of Frederick J. Hoffmann, Evanston. W. S. G.

RICH MUSIC FEAST FOR ROCKFORD, ILL.

Wealth of Artists' Concerts
and Club Programs Await
City This Season

ROCKFORD, ILL., Oct. 16.—Rockford will hear a number of artists this season, not only through the usual artist concert series of the Rockford Mendelssohn Club and the Rockford Woman's Club programs, but through the enterprise of H. E. Vandervoort, manager of the Rockford Theater, who plans to bring the best attractions available.

Rockford Theater, in the splendid new Woman's Club Building, offers an ideal location for concerts, with perfect acoustics and a seating arrangement that offers an excellent view of the stage from all points. As an indication of the high standard of artistic attractions, the theater opened its season Sept. 28 with the Russian dancers, Serge Oukrainsky and Andreas Pavley, with their ballet and Philharmonic Orchestra, two large audiences giving the artists an appreciative greeting. The Minneapolis Symphony Orchestra and other good musical offerings are arranged for later in the season.

Rockford Mendelssohn Club will have more than its usual number of concerts this season, having already arranged for the appearances of E. Robert Schmitz, pianist; May Peterson, soprano; Theo Karle, tenor; Marie Ludwig, harpist; Ludwig Schmidt, violinist; the Chicago Philharmonic String Quartet, and Arthur Kraft, tenor. The active membership of the club, which has an associate membership of 800, will present three

opera programs, "Pagliacci," "Lakmé," and parts of "Faust" and "Martha." Debussy's setting of "The Prodigal Son," with Mr. Kraft as soloist, is another special program. The year's program in full follows:

Oct. 7, Marie Ludwig, harpist; Ludwig Schmidt, violinist; Caroline Carver Hyndman, soprano; Oct. 21, miscellaneous program, Susan Whittlesey, chairman; Nov. 4, E. Robert Schmitz, pianist; Nov. 18, "The Music Master," read by Mrs. Elsie Greenslit; musical program, Mrs. Elliott West, chairman; Dec. 2, Mrs. Oscar Keller, contralto, and Annie Walton, pianist; Dec. 16, opera matinee, Act III from "Faust," and Act II from "Martha," Dec. 30, May Peterson, soprano; Jan. 13, miscellaneous concert, Lema Davis, chairman; Jan. 27, "The Prodigal Son," by Debussy, with Arthur Kraft, tenor; Feb. 10, opera matinee, "Lakmé," Delibes; Feb. 24, "King Robert of Sicily," Mrs. Richard Bryhn, reader; musical program, Annie Walton, pianist; ballet divertissement by pupils of Hemphill School of Dancing; Feb. 11, Theo Karle, tenor; March 10, Chamber Music concert; Dorothea Vogel, chairman; March 24, "The Dream of Mary," by R. V. Parker; Leola Arnold, chairman; March 31, student section, public concert; Celeste Bengtson, chairman; April 7, opera matinee, "Pagliacci"; April 21, miscellaneous concert; Mrs. Nellie Ryan, chairman; April 28, Chicago Philharmonic String Quartet.

Laura Grant Short, head of the music department of Rockford College, has completed arrangements for the fifth annual recital of Joseph Bonnet, the French organist, some time in January. Blanche Sherman Merriman of Chicago will give her third series of lecture-recitals for the college this year, beginning Oct. 28. The college has engaged Ludwig Schmidt, Chicago violinist, as head of the violin department; George Nelson

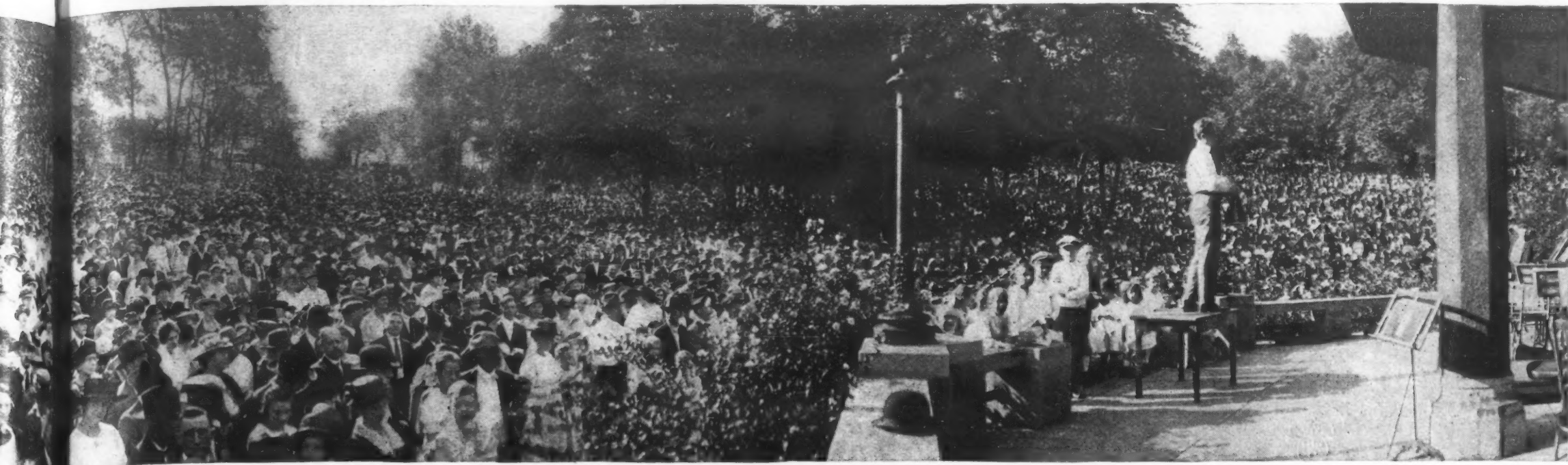
Holt, voice; Laura Grant Short, organ; and Mrs. George Nelson Holt, piano department.

Rockford Woman's Club will have a number of musical programs during the coming year. Mrs. Charles von Weise, chairman of programs, announces the following musical numbers: Mr. and Mrs. Ongawa of Oak Park in a musical and dramatic program of Japan, Oct. 12; the Warrick Quartet of Singers, Nov. 16; Jeanette McGuire, soprano, and Edythe Marion Brosius, harpist, Dec. 17; Mme. Lydia Standish, Folk Lore of France in Poetry and Song, Jan. 4; Rockford College Glee Club, March 1; "Music of the South," Rita Smith, March 15.

Music supervisors of the public schools are reorganizing the school orchestras and bands. The high school band, John T. Haight, director, and orchestra and glee clubs, Edward Borner, director, will give a number of public concerts in addition to their participation in all school athletic activities. H. F.

Milton C. Snyder Becoming Favorite in Worcester

WORCESTER, MASS., Oct. 11.—While the saying is proverbial that "a prophet is not without honor save in his own country," Milton C. Snyder, prominent Worcester business man, has scored wonderful recognition as baritone of more than ordinary ability, not only outside but within his own home town. His appearance in the Worcester Musical Festival last week, was his second as festival soloist, and the favorable criticism he scored from both audience and critics, proved his right to be classed among prominent artists. His work in Parker's "Hera Novissima" was done with a depth of feeling and understanding that won him the highest praise. T. C. L.



CIVIC MUSIC EVENTS IN EDEN PARK

Canadian Metropolis Faces a Season of Unparalleled Musical Importance

Seven Managers Providing Bounteous Lists of Attractions—San Carlo Company, Scotti Grand Opera, Creatore Forces and Ten Local Companies to Provide Opera During Winter—Clubs as Active as Ever—Scholarship Funds Promoting Interest

MONTREAL, CAN., Oct. 15.—It has become a custom to commence the annual forecast of Montreal's musical movements with words of promise, because, musically speaking, the city has been growing steadily during the past dozen years. But the forecast of the season of 1920-21 indicates one thing, and that is that the Canadian metropolis faces (has, in fact, already begun) a period of tremendous musical import for its citizens. Grand opera in an almost continuous stream; visiting virtuosi in astonishing numbers; local operatic and choral work of an extra-fine quality; an increase in the ranks of the resident managers, and a city-wide improvement in public taste and public appreciation of music in general—these are some of the reasons for the glowing optimism which dictates this article.

It is no windy optimism, either. Only one living in the heart of our musical life can accurately gauge the really phenomenal development of our musical public. That the promises of earlier years are being amply fulfilled in even the early days of season 1920-21 is apparent to the most casual observer. At last Montreal takes its place among its sister cities on the American continent as an authentic musical center. And this rather proud position is due almost exclusively



ENTERPRISING PROMOTERS IN MONTREAL'S MUSIC

No. 1—Louis H. Bourdon, Impresario; No. 2—J. A. Gauvin, Manager of Concerts and Operatic Performances; No. 3—Henri Delcellier, Director, Montreal Symphony Orchestra; No. 4—J. B. DuBois, Manager, DuBois String Quartet; No. 5—Evelyn Boyce, Popular Montreal Manager; No. 6—Victor Desautels, Enterprising Young Canadian Concert Manager.

to the tireless efforts of Montreal's concert managements, men and women who have labored incessantly, and frequently against the most depressing of setbacks, to place Montreal prominently and permanently on the map. Heavy increases in attendance at all the principal events

tell their significant story. As these words are being written the information comes in that one of our most enterprising managers drew, for a world-known tenor, the enormous sum of \$30,000 gross receipts—an amount hitherto unknown in our musical history, but one which

pleasantly augurs for our future. At best, Montreal's musical history is twenty years old. It will be said, a little later on, that this present season marked an important milestone in that interesting history.

J. A. Gauvin, one of the most active and representative of Montreal's impresarios, will present what music-lovers consider the greatest local musical event in years, a visit of Toscanini and his symphony orchestra from Milan. He also plans to bring the Creatore Grand Opera Company; Tetrassini, who has not been heard here for many moons; the New York Symphony, the Flonzaley Quartet, Cyril Scott, Lazaro and many others. In addition to the Montreal events, Mr. Gauvin will present in Quebec Galli-Curci and other noted artists, and will repeat these engagements in Sherbrooke and Ottawa, where he has won a steady following for his attractions.

Louis H. Bourdon's announcements are always interesting. He is responsible for virtually the biggest volume of attractions of any single manager here, and his popularity increasingly indicates that his strenuous efforts are meeting with all desired success. Mention has been made above of the engagement of a world-known tenor. Of course, it was your own Enrico, and Mr. Bourdon broke all box office records when he brought Caruso to sing here. The gross receipts reached a height unparalleled in local records. Beginning the season royally with Caruso, Mr. Bourdon states he will bring to Montreal artists of the sterling caliber of Galli-Curci, Kubelik, Rachmaninoff, Cortot, Casals, Salvi, Friedman, Thibaud, Gerardy, the New York Philharmonic, the Bauer-Casals-Thibaud Trio, the DuBois String Quartet (its eleventh season) and many others equally as important. Although the fact was not generally announced, last winter saw Mr. Bourdon a very sick man. Notwithstanding the severe handicap of a heavy illness, he carried out all his undertakings so that not one feature was cancelled, not one announcement withdrawn. The opening of the present season finds Mr. Bourdon vigorous and active, and ready to help make it a banner one.

Victor Desautels will be the sponsor here for Titta Ruffo's engagement. In addition, he is head and front of the new National Opera of Montreal, of which he is president, Hector Vaillancourt being general manager and M. Roberval conductor. Among other capable artists, Mr. Desautels has under his personal direction the Canadian concert mezzo-soprano, Cedia Brault.

C. O. Lamontagne is a busy concert manager who combines with his arduous duty the strenuous life of a publisher and editor. He is proprietor of *Le Canada Musical*. Mr. Lamontagne is naturally elated over the results obtained in this part of the country through the publication of his bi-monthly, which has now completed four years of existence. Instead of following in the footsteps of some of his predecessors who failed in their endeavors, Mr. Lamontagne took advantage of long experience gained when he was a dealer in music, and later, as an impresario, to try something new. He knows that the man in the street, professional men and women, and persons in business, are actually the mainstay of music; and that they more or less provide the funds necessary for the giving of musical events. These are the people to whom *Le Canada Musical* has

Albert Chamberland

Concert Violinist

Concertmaster of the
Montreal Philharmonic
Orchestra

740 Sherbrooke Street, West
Montreal Canada

CEDIA BRAULT

MEZZO-SOPRANO

Available for Concert and Recital 1920-21

Management:

Victor Desautels, St. Denis Theatre, Montreal

MONTREAL, CAN.

[Continued from page 205]

made its most effectual appeal. He has interested them directly through the medium of news concerning artists, new compositions, and the general trend of local and foreign musical happenings. The natural consequence has been an immensely swelled circulation and subscription list. Mr. Lamontagne manages the popular band of the Canadian Grenadier Guards. This organization will again give six concerts, with Robert Cousin and Yvonne Gall as guest artists. After the Montreal series, Mr. Lamontagne proposes to take the band on tour to other Canadian cities.

A new figure in managerial circles is S. P. Dunlop, who has recently opened offices in the St. Denis Theater. Mr. Dunlop has a promising list of attractions to offer. Ema Destinn, Morgan Kingston, Leo Ornstein, the Russian Symphony under Modest Altschuler, Alma Simpson, Anna Fitzu, Titta Ruffo, Lada (for Montreal and Ottawa), the incomparable Pavlowa, and Erno Dohnanyi—an imposing ensemble for his season.

Evelyn Boyce, the popular and successful manager of many well-known musicians, has booked several attractions of interest for the coming winter, including Scotti and his grand opera company, a joint recital of Gluck and Zimbalist, Moiseiwitsch, Muzio and Mabel Garrison. Miss Boyce is young and energetic—and as enterprising as she is charming.

Opera to the Fore!

Montreal has determined to have even more than its usual share of opera this fall and winter. The San Carlo company, Scotti Grand Opera, the Createore forces and ten local operatic enterprises will round out the season. Of the latter, the new National Opera of Montreal, the Montreal Operatic Society and the new North-End Comic Opera Club are the most promising.

The usual representative clubs, musical societies, choirs and minor orchestral efforts will again shine as brightly as their talents allow; and they will be offset by the broader work carried on by the standard local orchestras, so that, all in all, the educative factor will not be wholly lost sight of.

Enrollments at all the leading music schools and with the many private teachers have taken on really imposing proportions. The McGill Conservatorium, under the very able leadership of Dr. H. C. Perrin, was virtually booked up with students before the official opening occurred. It was much the same with the Canadian Academy of Music, where the influx of new blood was tremendous. All over the city teachers are optimistic, and many declare that this will be the biggest tuition period we have yet had.

Of the many distinct and characteristic features of musical Montreal, space allows mention of only the most prominent. The Montreal Philharmonic Association, with its sixty-five-member orchestra, gives much promise of doing even better than it did last winter. Henri Delcellier is the president and conductor; Albert Chamberland the vice-president and concertmaster and L. Michiels the active secretary. The association will give three symphony concerts during the season.

The Chamberland String Quartet, the personnel of which consists of Albert Chamberland, first violin; Norman Herschorn, second violin; Eugene Chartier, viola, and Raoul Duquette, 'cello, will give three chamber music concerts at various dates in the Windsor Hotel Hall, which are sure to be closely attended by those who are fond of chamber music. The quartet intends to give all kinds of chamber music from the sonata to the octet.

The Ladies' Morning Musicales, one of the most representative of Montreal's distinctive social circles, will hold its customary weekly morning recitals, where local artists have an opportunity of playing before sympathetic hearers, and on which occasion the introduction of new work, or work of new composers, takes place. The Musicales will be visited by two eminent visiting artists during the winter.

The McGill Conservatorium orchestra, under the direction of Dr. H. C. Perrin, possibly the best students' organization in the country, will resume its work shortly. Membership in the orchestra has been increased, and an impressive series of public recitals is expected.

Westmount Philharmonic Society is rehearsing for an early presentation of standard works, and the officers of the

organization are exceedingly hopeful about the winter's progress.

The Mozart Club is in its second year. Weekly meetings will be held, musicales, and from time to time addresses will be given by local authorities on musical matters.

Over in St. Lambert musical activity will be lively. The orchestra, the comic opera club, the musical society and a new string quintet are some of the features.

George M. Brewer, organist and choir-master of the Temple Emanuel and the Church of the Messiah, announces a series of lecture-recitals on historical and technical aspects of music.

The Canadian Academy of Music, starting out with a heavy enrollment of pupils, will devote the season to individual and class tuition, and the usual activities in all its departments. The faculty remains the same as in previous years.

Jewish Scholarship Fund

The Jewish Musical Scholarship Fund, which did such splendid work last year, is to be operated again along even more ample lines than before. Its aims and objects (to provide good musical education for poor students) are such as to attract the best interest here, and its honorary officers expect to do much good work.

Other scholarship movements of value are the Lindsay Scholarship, awarded for annual competition by C. W. Lind-

say, and a new scholarship given by the New Era Piano Company as well as eight scholarships given by the Canadian Academy of Music.

The Choir of St. Andrew and St. Paul will give the "Stabat Mater" of Rossini, also its usual performances of "Elijah" and "The Messiah," and will give the first performance in Montreal of "Sea Drift," by Delius. The very fine new Casavant organ, installed last season, will be the medium of monthly recitals by the organist, F. H. Blair, during the season. Several well-known organists from other cities will be heard from time to time.

The Ensemble Singing Class of the Ladies' Morning Musicales Club will be conducted as usual this winter by F. H. Blair, and will be heard in glees and part-songs, most of which are new to Montreal.

Dr. Boris Dunev will give several lectures during the winter months, notably one before the St. James Literary Society on "Music and the Community."

Harcourt Farmer, whose headquarters are in Montreal, is heavily booked for the season in his popular Shakespearean lecture-recitals. W. G. Grahame, of New York, who is managing Mr. Farmer outside Canada, expects to establish a Montreal office shortly for the conducting of general management enterprises.

The community singing movement, which has barely begun to catch the public fancy here, will be developed strongly this season in schools and other populous centers. Several teachers are maturing plans for group singing, in the hope that this will lead to a more general appreciation of music.

BORIS DUNEV.

"Ear-Training Supplements" Lucid Addition to "Progressive Series"

INDIVIDUAL composition numbers of the admirable "Progressive Series of Piano Lessons," edited by Leopold Godowsky, have been considered from time to time in the review columns in MUSICAL AMERICA. There the separate pieces have been discussed, and the general aims and objects of the instructive movement of which they are the outcome—standardization of music teaching and study, and the allowance of public school credits for music study under outside teachers—have been dwelt upon.

The underlying idea of the whole "Series," to supply a unified text-work which will make it possible for the private piano teacher, the public school, the conservatory and the university to work together for the general advance of piano teaching on a common esthetic and practical basis, has already shown itself to be entirely feasible. The way to a general standardization of American piano instruction seems to be assured. And, perhaps, nothing else put forth by the publishers of the "Progressive Series of Piano Lessons" offers quite such convincing evidence for the care and correlated thought devoted to making the course in question absolutely complete in detail, as do the "Ear-Training Supplements" to be used in connection with the "Lessons."

These individual supplements are numbered from nineteen to seventy-two and cover the subject from "The Progression of Tendency Tones," dealing with the active and inactive scale-tones, to "Rhythmic and Melodic Dictation," in which the teacher plays the short melodic phrases chosen from works by Beethoven, Gounod, Rubinstein, Mendelssohn, Verdi; while the student writes them in his manuscript book. In a manner these "Ear-Training Supplements" make the purely and directly oral vital in each and every lesson, while the written dictation they entail gives the pupil ease and facility in the actual writing of music.

The "Ear-Training Supplements," some two pages, some four pages in length, are more especially, of course, intended for the teacher's use; and in all cases their musical examples are provided with text-matter explaining how they are to be employed, just what the student is to do and how he is to do it. In fact, if we were to consider the "Supplements" by themselves alone, we would find the whole subject of ear-training comprehensively presented in them. But their real value lies in their application to the "Lessons," which cover the

esthetic, visual and palpable side of piano study, and which must include the "Ear-Training Supplements" in order that the oral side may be covered as well.

The subjects to which some of the individual "Supplements" are devoted will serve to give an idea of the ground they cover collectively. There is No. 21, for instance, for "Sight Singing of Scales;" No. 22, for "Rhythm Recognition of Intervals, Scale-Tone Progression;" No. 27, for developing the "Recognition of Two Rhythms Heard Together;" No. 28, for "Singing and Playing Tetrachords," and No. 32 on "The Thirty-second Note and Thirty-second Rest." There is No. 34, for "Oral Harmonic Dictation," and No. 35 for "Oral Melodic Dictation"; while "Singing Scale Tones and Chordic Tones," and "Recognition and Transposition of Triads," "Playing Rhythm-Patterns" and "Recognition of Rhythmic Groups" run from No. 41 to No. 43. In No. 45 "Singing Chromatic Scales" and in No. 47 "Syncopation" are fully detailed; while "Oral, Rhythmic, Melodic and Harmonic Dictation," in combination, are the subject-matter of No. 52. In No. 54 we have "The Recognition of Scale-Line and Chord-Line Melodies," an important feature, and No. 59 deals with "Singing One Part and Hearing Another." In No. 69, "Recognizing the Form of Musical Sentences," the pupil learns to grasp musical sentence-structure by listening for the point of repose; and in No. 63 we have already reached "Written Rhythmic and Harmonic Dictation." Triads, in major and minor progressions, the dominant seventh chords in resolution and modulation, the recognition of suspensions and dynamic gradations, are the subjects of the remaining most important supplemental numbers.

Many of the graded teaching pieces of the "Lessons" have already been described in careful detail, with their biographical sketches of composers, stories of the music, fingering, phrasing and instructive annotations, their notes on proper interpretation and method of study. But these admirably worked-out "Ear-Training Supplements" give, if anything, a deeper insight into the lucid and all-embracing pedagogic completeness of the "Series," and should lead every serious teacher to examine carefully the possibilities—for himself as well as for his pupils—the use of Leopold Godowsky's "Progressive Series of Piano Lessons" undoubtedly proportions.

"The Progressive Series of Piano Lessons." Edited by Leopold Godowsky. "Ear-Training Supplements," Nos. 19-72. (St. Louis: Art Publication Society.)

F. H. M.

READING, PA., PLANS BIG YEAR MUSICALLY

New Hall, Orchestra, Chorus and Artists, Presage Interesting Season

READING, PA., Oct. 16.—Reading has for many years been justly noted for its musical activities, and last season witnessed an unusually large number of musical enterprises and first class concerts, all of which, however, were not pecuniarily successful.

For almost two decades George D. Haage has catered to the enthusiastic music lovers of our city, and this season will offer Gabrilowitsch, Salvi, Julia Claussen, May Mukle, Helen Stanley, Samuel Gardner, the Elshuco Trio and Theo Karle. Stransky and the New York Philharmonic will be here in February and will receive the hearty welcome which has always greeted them. Reading has been fortunate in having many opportunities to hear orchestral aggregations, but Stransky and his men have given such unusually interesting programs that the public prefers this orchestra to any other.

One of the new theaters now in course of erection will have more than double the seating capacity of our Rajah Theater, and if acoustic conditions be satisfactory we shall soon be able to assemble an audience that will permit the engagement of the most highly paid artists. George Haage has promised the appearance of Caruso at this new theater, and other concerts of high standard will follow. Salvi, the harpist, has been re-engaged on account of his first appearance here in the spring.

The Symphony Orchestra will again arrange concerts of educational importance, and our players are assured of a continuance of the public's appreciation. Overflowing audiences were the rule last season, and the forthcoming concerts are eagerly awaited. This organization of more than sixty players has thoroughly established itself with the people. Harry E. Fahrback, the conductor, has become an active figure in the orchestral life of our city, and his position as the director of the Symphony is assured. Edgar Hangen, 'cellist, again assumes control of his orchestra, which has become quite a feature in social circles.

The newly formed Choral Society, under the direction of N. Lindsay Norden of Philadelphia, is expected to continue its work. In addition to the performance of the "Messiah" and the May Festival, a noteworthy concert was given in combination with the Symphony Orchestra, and similar events will be eagerly looked forward to during the forthcoming season.

N. Claude Rosenberry continues as musical director in the High School for Boys. Under the guidance and with the co-operation of a new principal he will not only be enabled to continue his work of the previous season, but it is expected that music will become a fixed department of education and the pupils be allowed full credit for their work with the chorus and orchestra. Music at the High School for Girls has materially broadened in its scope and under the direction of Anna M. Shearer the chorus and orchestra will again be of assistance on civic occasions. A choir of carefully chosen voices, a chorus, ukelele club and orchestra make the school attractive and of unusual benefit to the student of music.

Many new organs have been installed or are in course of installation in various churches, and there will be more than the usual number of organ concerts.

In the "movie" world this city is becoming of considerable musical importance. Several new organs have been ordered and many players give daily programs that represent the best in organ literature. At the Colonial Theater the miniature symphony orchestra is directed by Harry E. Fahrback.

The Musical Art Club has grown in numbers and is preparing a season of increased activity. The Liberty Chorus has become the basis for a rejuvenation of community singing in our local open-air centers. George F. Eisenbrown, assisted by Frank Diefenderfer, has worked hard to popularize community singing, and his efforts have been unusually successful and cordially appreciated.

WALTER HEATON.

Portland, Ore., Preparing for Great Musical Season

Three Musical Bureaus, Symphony Orchestra, Oratorio Society and Various Choruses and Clubs Already Active in Preparing Musical Fare for the Coming Winter

PORTLAND, ORE., Oct. 16.—For several years Portland musical activities have been growing to a considerable extent. Last year music took a place in the community notably far ahead of what even its most ardent devotees expected. With three musical bureaus, the Steers-Coman, the Ellison-White, now the Elwyn Musical Bureau, and the Western Musical Bureau, all bringing artists of world-wide reputation to our Far Western shores, the growth of musical education was stimulated as never before. The various civic organizations are giving music their unqualified and enthusiastic support. Mayor George L. Baker, always at the head of progressive movements, has lent his valuable aid to all that is best in the cause of music. The Commercial Club, the Rotary Club, the Ad Club, have all contributed toward making Portland a musical center on the coast.

Our Symphony Orchestra gave programs of excellence, the Oratorio Society, the Apollo Club, Orpheus Club, Columbia Singing Society, MacDowell Club, Monday Musical Club, Multnomah Male Chorus, Multnomah Glee Club, the Portland Grand Opera Association, and many smaller clubs, all of value to the growth of musical education, have been undeniably successful in their aims to raise the standard of musical taste. The bands, of which Portland has a number of excellent ones, are playing better music and are giving programs of merit. The concerts given at the "movie" houses draw musicians to hear their performances. The Rivoli Theater, the Liberty, the Majestic, the Columbia, the People's are giving concerts, the programs of which are admirable.

Bureaus Announce Courses

This year the outlook is even more favorable. The musical bureaus in announcing their schedules for the year are promising some brilliant and distinctive events.

The Elwyn Concert Bureau, under the management of Oliver O. Young, offers a



PROMINENT IN MUSICAL LIFE OF PORTLAND, ORE.

No. 1—MacDowell Club Chorus, Portland, Ore.; Mrs. Warren E. Thomas, President; Wm. H. Boyer, Conductor. No. 2—Mayme Helen Flynn of Portland, Oregon, Organizer and Chairman of Important Civic Musical Affairs in Portland. No. 3—Mrs. E. L. Thompson, President Portland Opera Association. No. 4—George L. Baker, Mayor of Portland, Who Lends His Aid to All Musical Enterprises. No. 5—Mrs. Donald Spencer, Manager of the Portland Symphony Orchestra. No. 6—Mrs. Warren E. Thomas, President of the MacDowell Club. No. 7—Eric Houser, President of the Board of Underwriters of the Portland Symphony Orchestra Last Season.

body may attend these concerts the management has made the subscription price very reasonable.

Laurence A. Lambert of the Western Musical Bureau announces the following artists and ensembles which will appear under his management in Portland and other cities in the Pacific Northwest. The Minneapolis Symphony Orchestra, Ladies' Columbia Symphony Orchestra, Mabel Riegelman, Alice Nielsen, Martha Atwood, Jennie Taggart, Ellen Beach Yaw, Cecil Arden, Emma Roberts, Cecil Fanning, John Finnegan, Theo Karle, E.

and "L'Oracolo" and "Pagliacci" at the last performance.

Portland Symphony Orchestra

The Portland Symphony Orchestra is planning a series of concerts that will bring singers of world-wide reputation to this city. Benno Moiseiwitsch, pianist; Josef Lhevinne, pianist; Emilio de Gogorza, and May Peterson.

This is the orchestra's tenth season. There are sixty members, all trained musicians. Free concerts are given for the school children, who are always invited to attend the last rehearsal, preceding a public concert, and in this way 7000 children have been enabled to hear the concerts each season. The price of tickets have been graded to suit all pocketbooks. Mrs. Donald Spencer, manager, reports the outlook for the season as being very good.

Mabel Riegelman and Cecil Fanning are the artists who will assist the Oratorio Society at two of their concerts this coming season. The assistant artist at their third concert has not yet been announced.

Hal M. White announces that plans for the opening season of municipal popular concerts at the public auditorium have been completed. The season will open Oct. 10, when a concert will be given by the Rosarian Band, under the leadership of J. B. Ettinger. The concerts planned for the season will be given by virtually every musical organization in Portland. Manager White announces that there will be no increase in the prices of admission over last season, as the city authorities favor the staging without profit of these concerts for the benefit of the people. Some of the important attractions that Mr. White announces are the Apollo Club, the Portland Opera Association, the Columbia Male Chorus, and a week of grand opera by the San Carlo Company. There will be a number of traveling attractions, but the bookings are not yet complete.

Columbia Male Chorus

The Columbia Male Chorus, under the leadership of Charles Swenson, had a most successful 1919-20 season, coming out \$2,000 ahead of all expenses. This is the fourth year of the organization, which started with sixteen members and

has now fifty-five. Mr. Swenson has been conductor ever since the formation of the club and is also the conductor of the Multnomah Male Chorus, which gave two concerts during the season, presenting John Hand and Oscar Seagle.

"The Force of Destiny," by Verdi, is the opera selected by the Portland Grand Opera Association for presentation in December. Roberto Corruccini, director and conductor, has been rehearsing with the chorus for a month. The chorus is composed largely of choir singers and Portland's best soloists. The names of the principals have not yet been announced. An effort is being made by the committee, of which Mrs. Percy W. Lewis is chairman, to secure 1200 associate members. If this is successful, the financial status of the Portland Grand Opera

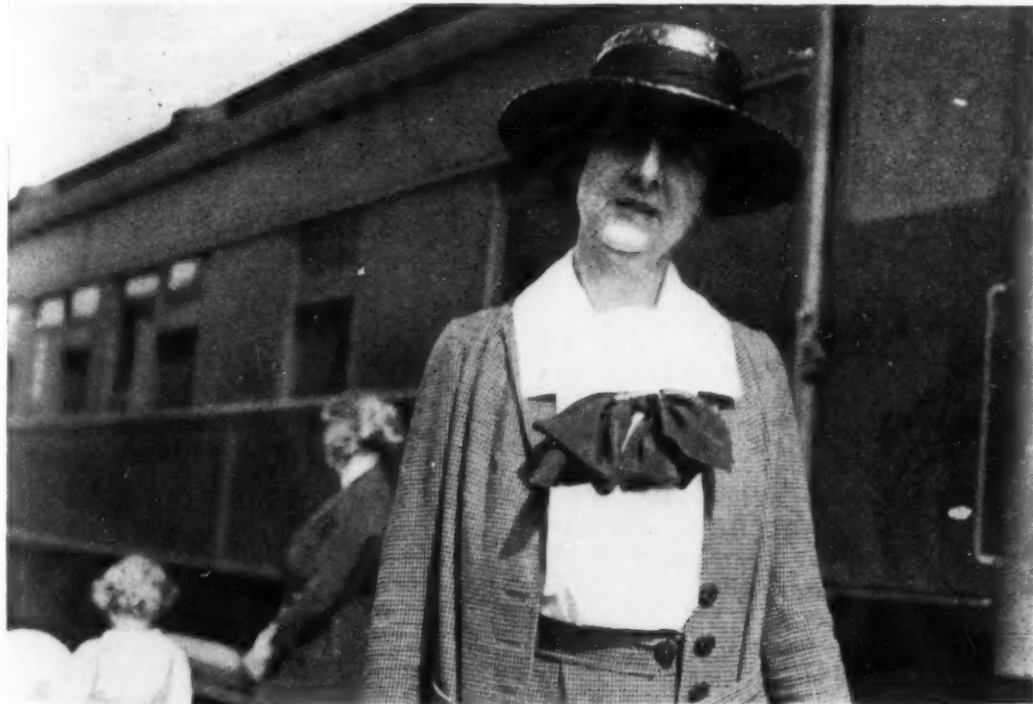
MUSICAL RESOURCES OF PORTLAND, ORE.

Western Musical Bureau
Steers-Coman Musical Bureau
Elwyn Musical Bureau
Symphony Orchestra
Oratorio Society
Apollo Club
Orpheus Club
Columbia Singing Society
MacDowell Club
Monday Musical Club
Multnomah Male Chorus
Multnomah Glee Club
Portland Grand Opera Association
Numerous Smaller Musical Clubs

Association will be satisfactorily established. This is the association's seventh year.

Music in the public schools, under the supervision of William H. Boyer, is one of the most potent factors for the development of musical taste in the city. Mr. Boyer has the hearty co-operation of the teachers and the year's work promises to be of unusual merit. Music credits are now given in the schools and have stimulated interest in all musical studies. Recognition for study with private teachers will be given and the movement is one that meets the approbation of all in-

[Continued on page 208]



Lois Steers, of Steers & Coman, Portland, Ore., a Pioneer in Musical Management in the Northwest

well balanced artist series for the season. The first concert of the series will be given at the Heilig Theater Dec. 29 by Arthur Middleton, baritone. Other artists of the series are Paul Althouse, Kathleen Parlow, Myrna Sharlow, Margaret Matzenauer, and the final number will be the New York Philharmonic with Josef Stransky conducting and Arthur Shattuck as soloist. In order that every-

Graham Morgan, Mayo Wadler and René Pollain.

The engagement of the Scotti Grand Opera Company was made by Steers-Coman and the Elwyn Concert Bureau, who together brought this distinguished company of artists to Portland. It was an event of great importance in both musical circles. "Tosca" was given the first night, "La Bohème" the second night

PORTLAND, ORE.

[Continued from page 207]

terested in the musical development of the children.

Walter R. Jenkins, community song leader under Portland Community Service, makes a feature of training leaders for community singing. He conducts five classes for leaders in the city, twenty or thirty attending some of the classes. Community singing is as popular here as it was when Mr. Jenkins began his work here two years ago, when he came to Portland at the request of the local Y. M. C. A. Civic clubs, industrial plants and large stores are all continuing the work. Parent teachers' meetings will be one of Mr. Jenkins's field of teaching community singing this winter. He has a community chorus of about 120 employed young people, most of them from department stores, who meet in the Central Library every week.

Mrs. Donald Spencer's Work

To Mrs. Donald Spencer, recognition is due for much of the success attending the concerts given by the Portland Symphony Orchestra, of which she has been business manager for the past two seasons. She has not been paid for her services, but when offered a handsome salary for her services, declined it, saying that

the money intended for that purpose be put into the orchestra fund. Mrs. Spencer's devotion to the cause of the Symphony Orchestra has been of great benefit to the musical interests of the city and her continuance of the management for the coming season is assurance of its further growth, as a solid foundation has been laid for its future.

Mayme Helen Flynn is a young woman prominent in all musical activities and a pianist and piano teacher of exceptional ability and high standing in the community. During the war Miss Flynn was chairman of music and had charge of all the music for the thousands of soldiers at Vancouver Barracks and was also chairman of a committee which at regular intervals sent entertainers to the camps near Portland. Miss Flynn is a tireless worker for the advancement of music in Portland.

Mrs. Warren E. Thomas, president of the MacDowell Club, occupies a high position among the musicians of this city. The club of which she is president has 300 active members and has a prominent place among the musical organizations of the city. Mrs. Thomas's efforts to make the club the equal of any similar organization had the co-operation of its members and also of all musicians of high standing in the community.

This is the seventh year of the MacDowell Club. Its members supported the Pipes-Hutchinson-Conrad Trio last season and are associate members of the Portland Symphony Orchestra. Mrs. Thomas Carrick Burke, now residing in New York, was the first president of the club and is now honorary president.

The Portland Auditorium is designed and equipped for large theatrical and musical attractions, lectures, mass meetings, exhibits of all kinds, social functions, banquets and all similar affairs. There are 1590 seats on the lower floor and two balconies which will accommodate over 2200. By use of two side assembly rooms, which can be opened into the main auditorium by removal of sliding partitions, the capacity is 5500. By placing seats on the stage the capacity is 6300, and by utilizing standing room the capacity is 8500. The auditorium is rented by the city at rates established by the City Council for all legitimate and lawful purposes. It is owned and operated by the City of Portland, is conducted on a non-profit making basis. Control of the building is with the City Council, represented by the house manager, Hal M. White.

The Monday Musical Club is making plans for the season. Mrs. A. W. Claxon, president, is leaving Portland for California and her position is being temporarily filled by Mrs. J. Thomas Leonard, the first vice-president. The work of the club last year was excellent and exerted a wide influence in all musical lines.

N. J. C.

Civic Chorus Idea Takes Root in Topeka

New Project to Stimulate Interest in Best Music Is Instant Success—Washburn College to Foster Series as Usual—Managers Henry J. Dotterweich and Ralph Holland Will Extend Their Concert Courses This Season—Two Opera Companies May Visit City

TOPEKA, KAN., Oct. 15.—An unusually pretentious program has been worked out for Topeka this winter, one of the best in recent years.

Since the war the interest in music has been greatly stimulated here, and the success which was met by managers last year in bringing famous artists here has encouraged them to go even farther toward catering to the demand for the very best in music, both vocal and instrumental.

As a result two concert series will be presented here this winter by professional managers, and it is probable that a third series will be given under the direction of Dean Henry Stearns, head of the fine arts department of Washburn College.

Two complete series of recitals, in which many well-known artists will appear, will be presented at the City Auditorium by Henry J. Dotterweich, who presented a series last season, and by Ralph Holland, who is a beginner in the business. Mr. Holland, really, is not conducting a series, in that each concert or recital is being financed by itself and no season tickets are being sold. The Dotterweich series is handled on the season ticket basis.

Much interest attaches to both series on account of the artists who have been secured. The first recital, that by Anna Case, soprano, under the direction of Mr. Holland, will be given Oct. 27. Sophie Braslau, contralto, will open the Dotterweich series Oct. 30.

Other artists who will be brought here by Mr. Holland include Paul Althouse, tenor; Nellie and Sara Kouns, two Topeka girls who have won a wide reputation in the East and in Europe; Schumann Heink, soprano, and Cecil Fanning, baritone, and Elias Breeskin, violinist, in joint recital.

Of the five concerts arranged by Mr. Dotterweich three will be joint recitals by two artists and one, the New York Chamber Music Society, will present eleven soloists. This organization was booked because of the many requests for chamber music.

Alma Gluck, soprano, will appear in joint recital with her husband, Efrem Zimbalist, Russian violinist. The series will open Oct. 30 with Sophie Braslau, Renato Zanelli, Metropolitan Opera baritone, and Salvatore de Stefano, harpist, will appear in joint recital. Another joint recital will be given by Yolanda Mero, Hungarian pianist, and Olive Kline, American soprano. The fifth attraction will be the New York Chamber Music Society.

It has always been the custom for the music department of Washburn College to bring a number of artists to Topeka each season, chiefly for the benefit of the

fine arts students. These series are always arranged late. It is probable that Dean Henry Stearns will present a number of artists this year.

Plan Opera Season

Grand opera will not be ignored this year. It has proved very successful in former seasons, and has drawn good. This year the season will be opened at the Grand Opera House by the Sonora Grand Opera Company. It is probable that the San Carlo Grand Opera Company may appear later. This company was very warmly received here last season.

As indicating the increasing interest in music and in the concert series, Mr. Dotterweich says that the sale of season tickets has been unusually heavy, and that he expects a record-breaking attendance at all the recitals. The early orders for reserved seats on season tickets were unusually heavy.

Topeka club women will play an unusually important part in the musical life of the city this winter, not only through the local music clubs, but in a larger way through the co-operation of all the clubs.

A Woman's Civic Chorus of fifty voices, which will give at least two public concerts during the season, has been organized here under the leadership of Mrs. George H. Allen, local musician and chairman of the music department of the Women's Club.

A Civic Chorus of women's voices is unique in this section, and the working out of the plan here will be watched with interest by musicians and music lovers throughout the mid-west. The idea was originated last winter, when the Woman's Club chorus gave a concert at the City Auditorium. The big hall was filled and the reception was flattering. This idea will be developed this year and a civic chorus built up and trained. Dean Henry Stearns, of Washburn College, will be director of the new chorus. Mrs. Arthur J. Clark will be accompanist. The programs will be popular and no admission will be charged, as it is the purpose of the organization to widen the appreciation of music among the citizens of Topeka. They feel that their work should be a contribution to the upbuilding of music in Topeka, and that it would be a mistake to bring any taint of commercialism into the organization.

"I believe there is a field for this class of music in Topeka," said Mrs. Allen. "It is a plan that never has been tried out here, and the success of the concerts will guide the actions of the chorus in future plans for entertainments of this nature. I believe it will be a success."

Mrs. Monte Kistler is vice-chairman and Mrs. Harry L. Rhodes, secretary of

the music department of the women's clubs, and they will assist in the work. The department is planning a strong program for the coming year and eight concerts will be presented at various club meetings. The Women's Chorus will also sing at these meetings.

RAY YARNELL.

NEW THEATER SPURS COLUMBIA'S MUSIC

Another Festival Will Be Given in Spring—Organize Bach Study Club

COLUMBIA, S. C., Oct. 16.—The forecast of the musical season for Columbia is exceedingly bright. With the completion late in the fall of the Town Theater, under the direction of Daniel A. Reed, a central and commodious home for theatrical and musical attractions will be established.

With the Afternoon Music Club to sponsor and F. L. Brown to manage the Winter Concert Series, Columbians are promised a most interesting musical season.

After the artistic success of the Festival last spring, the Columbia Music Association was put on a permanent footing, and an even larger and better festival will be the outgrowth for this season. Whereas, only a woman's chorus, under the direction of Mrs. H. H. Bellmann, was featured last year, it is contemplated stimulating the men singers to join in forming a mixed chorus for the next festival.

The Afternoon Music Club has grown from a small number of music lovers into a large membership, many of whom are professional musicians, and it has been the means of bringing to Columbia some of the foremost artists of the country.

The Evening Music Club, numbering among its membership both men and women, will be a prime factor in developing and stimulating all musical enterprises.

The formation of the Bach Study Club, featuring one public concert a year, is a distinct step forward. The membership is composed entirely of professional musicians.

M. J. M.

PROMINENT ARTISTS FOR MEMPHIS, TENN.

Clubs and Concert Courses Will Bring Stars to Southern City

MEMPHIS, TENN., Oct. 16.—While the calendar for the last season contained more of the sensational and great names, such as Galli-Curci, Mary Garden and others as the stellar attractions, the artists who will be heard this season represent an artistic value unequalled on the concert stage. One of the most interesting features of the feast prepared for music lovers is that of "infinite variety." All forms of music, voice, piano, violin, cello, harp, ensemble, both vocal and instrumental, and finally grand opera to close the season, will be presented—and by famous artists.

The season opens with a recital by Ema Destinn under the management of Cortese Brothers, Oct. 17, followed on Oct. 20 by the Pavley-Oukrainsky Ballet at the Lyric Theater under the auspices of the Beethoven Club. These opening events prepare the way for the four regular courses which will keep the public on the "qui vive" the whole season.

The Beethoven Club, Mrs. J. F. Hill, president; Elizabeth Mosby, chairman of artist committee, has outlined four very attractive concerts for its large membership. Opening Nov. 9, the course is as follows: Nov. 9, Hulda Lashanska, soprano, and Emilio de Gorgozza, baritone; Feb. 7, Sascha Culbertson, violinist, and Edward Morris, pianist; April 19, the New York Chamber Music Society, Carolyn Beebe, director, assisted by Eva Gauthier, soprano; May 4, Florence Hinkle, soprano; Merle Alcock, contralto; Allen McQuhac, tenor, and John Quine, bass.

Next in order of seniority, the Memphis Musical Bureau, Mrs. Jason Walker, manager, will present its established series of three artist piano recitals on Saturday afternoons, and also a fine series of three evening concerts as follows: Alberto Salvi, harpist, Nov. 4; Nina Morgana, soprano, March 16; Harold Bauer, pianist; Palbo Casals, cellist, and Jacques Thibaud, violinist, March 22. The third series of three piano recitals comprise Mischa Levitzki, Nov. 13; Benno Moiseiwitsch, Jan. 22; Frances Nash, Feb. 6. In addition to these three established managements, Mrs. S. J. Latta has opened a course for the coming season consisting of Titta Ruffo, Martinelli, Marie Rappold and Kreisler.

The month of May will be given over to the Music Committee of the Chamber of Commerce, E. R. Barrow, chairman, for our annual civic musical event, a week of grand opera. The committee expects the co-operation and actual assistance of every one (including all the managers) to assist in making this opera season a splendid success, because it is a civic affair and all money cleared is used for educational purposes. It is the aim of Mr. Barrow and his associates to get the spring opera season well established before the great auditorium is completed so they will be ready to extend the plans and do for Memphis what the opera association has done for Atlanta.

There will be other musical events outside of the several courses. Jean Johnson, a young artist, formerly of Memphis, who has been studying with Sembrich and coaching with La Forge, will be heard in recital here. Miss Johnson will open her concert season with her appearance here and will have the assistance of Mr. La Forge. Many civic plans for musical development are being brought to a close but are not yet ready to be made public.

S. B. W.

Give Series of Concerts at Jail in Worcester

WORCESTER, MASS., Oct. 7.—The first of a series of musical entertainments to be given for the benefit of the "Shut-Ins" of the Summer Street jail took place in the assembly hall of the institution last evening. Marietta Matthews was in charge of the program which was arranged under direction of High Sheriff Albert F. Richardson, and led the community singing which was a feature of the evening. The men were enthusiastic in singing national and popular airs. Solos by Eva Tyler, soprano, and Henry D. Timmerman, tenor, were received with appreciation, as were readings by Marion W. Emerson.

T. C. L.

Madison's Musical Life Is Stimulated by University, Public Schools and Conservators

Presence of 7,000 Students at University of Wisconsin is Great Factor in Encouraging Highest Type of Artistic Enterprise—League of Universities and Nearby Colleges May Foster Great Concert Course in Future—Several Leading Orchestras and Many Soloists Are Booked

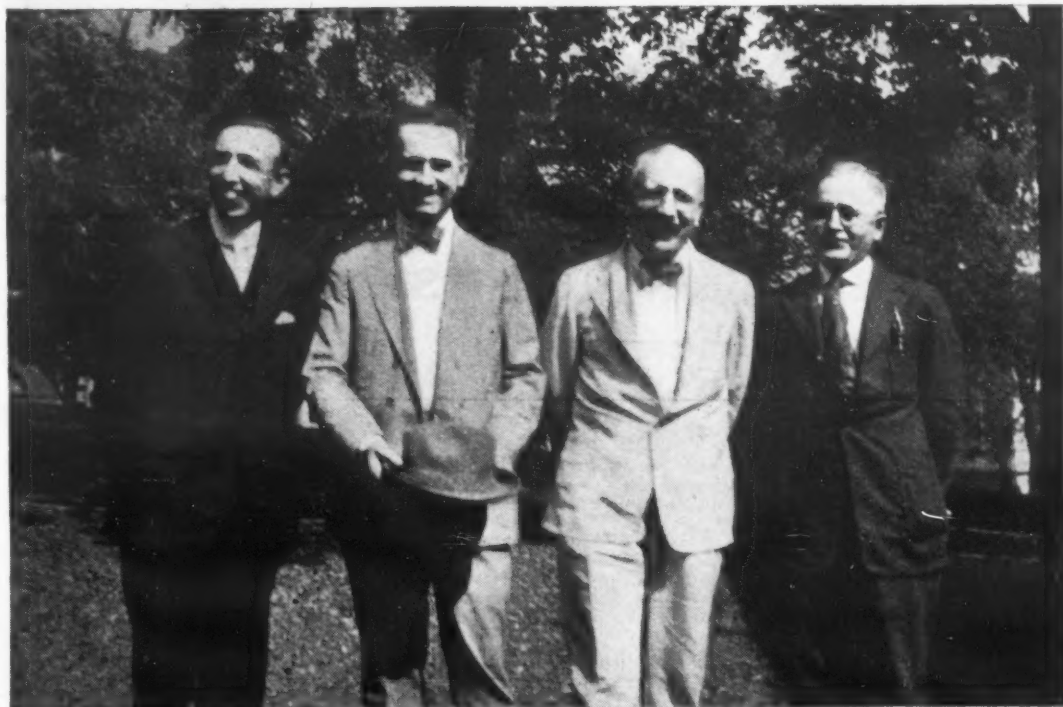
MADISON, WIS., Oct. 15.—A city of artisans, not laborers; a city of homes, not tenements; a gem set in the lovely Taychopera: that is Madison; a city influenced by the culture of a great university, but balanced by a flourishing commercial life, that is what makes the Madisonian vie with the Portland. That makes him "bury his hatchet and buy a horn." A city of this type cannot be without musical events, artists, and a musical clientèle. Madison has all three.

In a thousand ways Madison is influenced by the 7000 students at the University of Wisconsin. Nowhere is this felt more than in the promotion of theatrical and musical enterprises, where the students form no negligible part of the audiences. For several seasons the University School of Music has put on single-handed a series of artists' recitals.

But the importance of student interest and the vision of a great thing done on a large scale were in the mind of Dr. C. H. Mills, director of the School of Music, when he secured the co-operation of the Wisconsin Union Board in the concert management. It is hoped that the artist series may become a permanent institution at Wisconsin, and that later a league of nearby universities and colleges may draw to this section a still greater number of our country's finest performers.

The offering for this season delights Madison music lovers. On Oct. 22, May Peterson, a daughter of the good old Badger State, will sing. Fritz Kreisler appears on Nov. 5, and Benno Moiseiwitsch, Russian pianist, on Jan. 11.

Following this artist series will come a group of three orchestral concerts



ACTIVE IN PUTTING MADISON, WIS., ON THE MUSICAL MAP

Left to Right: E. W. Morphy, Director of U. W. Regimental Bands; E. Earl Swinney, Director, U. W. Men's Glee Club; Dr. C. H. Mills, Head of U. W. School of Music and Edgar B. Gordon, Instructor in Pageantry and Festivals

sponsored by the Madison Orchestral Association. This organization, of which Mrs. A. E. Proudfit is president, consists of fourteen directors and forty patrons and patronesses. Heads of the three conservatories are directors ex-officio. Since its inception in the fall of 1912, it has been rendering a real service to the art life of Madison. This season its bookings are the Minneapolis Symphony on Feb. 7, the Detroit Symphony on March 29, and the New York Philharmonic on May 23.

Madison does not lack local musical organizations doing interesting and high-class work. One of the most active heads of choral societies in the city is Alexius Baas, head of the vocal departments in both the Wisconsin School of Music, Madison, and in the Wisconsin College of Music at Milwaukee. Mr. Baas is well known and popular as a director and recitalist in this and neighboring states. His exquisite good taste and his ability in leadership are evident in the splendid organization he has built up in vocal ensemble. These groups are the Mozart Club and the Madison Männerchor, male choruses of forty and thirty voices respectively, the Madrigal Club consisting of twenty-four women, and the Holy Redeemer Chorus Choir of twenty-five voices. This last is generally conceded to be the finest Catholic choir in this part of Wisconsin, not excluding Milwaukee. The number of concerts planned for this season are six, two, one, and two, taking the groups in the

order as named above.

Choir work that has delighted Madisonians for eight years is that of Fletcher Wheeler, at Grace Episcopal Church. Mr. Wheeler is at the head of the Wheeler School of Music and Dramatic Arts. He has had long experience in choir work and owns the most complete private library of ecclesiastical music in this country. He is an ardent believer in and artistic user of orchestral effects in adding color and richness to choral music.

Other choirs deserving mention because of outstanding excellence and a definite concert program are: the First Congregational Choir, Edgar Gordon, director; the Wesley Memorial Choir, with Lowell Townsend at the head; the First Methodist Episcopal Choir, directed by Mrs. Frederick L. Brown, and the Christ Church (Presbyterian) Quartet, under the direction of Dr. C. H. Mills.

At the University of Wisconsin are five leading spirits in community concert life. Dr. Mills conducts the University Women's Glee Club, appearing in one concert a year. This group has been pronounced by critics the top notch of women's ensembles. The work of the director in bringing out such loveliness in song seems wizardry. Dr. Mills has also taken charge of the music at Christ Presbyterian Church, where he adds a novel feature to the evening service in the form of a twenty-minute organ recital.

Peter W. Dykema, head of the public school music department at the university, and one of the "mighty ten" of the N. M. S. C., is entering his eighth season as director of the Madison Choral Union. Three concerts are planned, for fall, winter and spring. At Thanksgiving time two cantatas will be sung in observance of the Pilgrim Centenary. The first, "The Rock of Liberty," was written by Rossiter G. Cole, a former director of Wisconsin University School of Music; and the second, "The Wreck of the Hesperus," related in sentiment to the Pilgrim spirit, is from the pen of the present incumbent, Dr. Charles Mills.

Three other Wisconsin musicians are sure to be heard from before the season is over, Edgar Gordon, instructor in pageantry and festivals; E. W. Morphy, director of the Regimental Bands and of the Wisconsin Symphony; and E. Earl Swinney, in charge of the University Men's Glee Club. The bands have now fully recovered from the vicissitudes of war days. Prospects for the coming season are rosy. The best material culled from scores of applicants furnishes a first and second band of fifty pieces each. Besides playing at college events a number of concerts within the state are contemplated. The future of the orchestra is equally bright. Certainly there is nothing to prevent the same high quality of work that was done last year, when, for example, the orchestra accompanied a graduating pianist in Grieg's Concerto with a perfection astonishing in amateur musicians. All indications concerning the men's glee club point to a season even more successful than the last, when the club met with phenomenal success in presenting in some of the largest Wisconsin towns a program that was popular but which satisfied the highest artistic criticism.

What should be credited with fostering Madison's musical interest? The public school music system and the influence of three conservatories. The Wisconsin School of Music, Elizabeth Buehler, director, had last year an enrolment of 985 students. Mr. Wheeler's School of Music and Dramatic Arts instructed 300 pupils; and the University School of Music, limited to university students, had an enrolment of 200. These schools have strong faculties, maintain high standards of scholarship, and are climbing in numbers and achievements.

Though this city's coming musical season promises to be interesting and profitable, forward-looking musicians are not at all satisfied. There are many things yet to be accomplished but they are not impossible. Co-operation is in the air.

P. S.

GALLI-CURCI IN MONTREAL

Soprano Makes Début in Montreal Before Record Audience

MONTREAL, Oct. 12.—At last Montreal has heard Galli-Curci "in person," as the movie phrasemongers have it. There was little doubt that the city would send a representative audience to hear the soprano. It did. The services of police reserves were found necessary to preserve some semblance of order, and as Monsieur Cliché used to say, hundreds were unable to obtain admission.

The St. Denis Theater was populated as densely to the square yard as any spot in fertile China; and the huge mob clamored its appreciation in certain and orthodox style. The program seemed to consist of encores interspersed here and there with numbers. Galli-Curci was in superb form and sang her way through the sunniness of applause with rare technical adroitness. To some of us she seems to lack breadth; warmth, if you will.

She sang one thing beautifully, and that was a number of de Fontenailles, done with the richest touch of swagger, the veiled suggestion of bravado. The somewhat album-like "Prière" of Meyerbeer was done excellently; and then she completely disarmed opposition by Grieg's lovely "A Swan." She was vocally surprising in "Una Voce" (in which she was not happy, despite what your big critics say to the contrary), and in the glittering Mad Scene from "Lucia," which is one of her favorite vehicles. For some obscure reason she insisted on singing "Love's Old Sweet Song." And then gave a generous handful of more satisfying encores.

Homer Samuels accompanied with all his reputable skill and interest; very frequently the concert would have been jeopardized had he not been at the keyboard. Manuel Beranger was the flautist.

B. D.



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"The debutante, Mimi, was Juanita Barondess, young and handsome. She possesses a fresh voice of wide range that she manages with taste and warmth. She has limpid high notes. Her Mimi of yesterday has nothing to envy in those that have preceded her."—LA CRONICA.

"With the pathetic role of Mimi, Gina Barondess, the North-American artist who came to take the place of Carmen Melis, made her debut.

"Young, with a beautiful figure, the debutante was received with sympathy from the first moment she made her appearance on the stage, and, at the end of her aria, despite a little nervousness in the beginning, she had already conquered the public with her excellent vocal qualities.

"La Barondess possesses a fresh, delicate voice of sweet quality, especially in the upper register, which she emits without the slightest effort. In a word, she is an artist with a great future before her, because she has a beautiful voice and dramatic talent, qualities that will bring her very high in her career. The public applauded her with warmth when bringing her before the curtain."—EL COMMERCIAL.

"With the afternoon performance of yesterday, the Bracale Opera Company accomplished one of the most spontaneous and enthusiastic triumphs of its successful season. They gave Bohème, the most popular of Puccini operas, and that brought as a consequence a numerous and elegant audience.

"The part of Mimi demands fire, passion, a warm voice and dramatic intensity in action, diction and gesture. Miss Barondess debuted in the part of Mimi. It certainly proved to be the role perfectly suited to the lyric aptitude of the debutante. Miss Barondess, with her agreeable voice of wide range, sure and flexible,

and with an undisputable control of her vocal and musical faculties, knows how to give an extraordinary effect to the dolorous heroine of Murger's drama.

"A little timid in the first few moments, the freshness and suave power of her notable vocal faculties caused an increasing enthusiasm in the public; it brought her at the end of the opera, after the pathetic scene of Mimi's agony, an ovation as unanimous as affectionately cordial."—LA PRENSA.

HAVANA

"There was much warm applause for Jean Barondess, who gave a marvellous performance of the difficult role of 'Aida.'"—ARALDO DE CUBA.

"This beautiful artist, Jean Barondess, sang 'Mimi' with mastery and deserved the enthusiastic ovation she received."—LA NACION.

"Jean Barondess gave a most interesting and admirable portrayal of 'Mimi.'"—EL MUNDO.

"Her Margarita is incomparable."—EL MUNDO.

"Juanita Barondess was a 'Margarita' worthy of much praise. She sang admirably, winning hearty applause."—EL IMPARCIAL.

"Giannina Barondess sang 'Aida' in a majestic manner, singing with much art and sentiment. In the final duet, her beautiful, pure voice rose magnificently."—LA NACION.

"Giannina Barondess, lyric soprano, was a passionate and romantic 'Mimi'. The purity of her voice was especially effective in the aria 'Mi chiamano Mimi.'"—CUBA.

"It was a most interesting 'Margarita' that was presented by the lovely soprano, Juanita Barondess. Her gestures, her beauty of face, figure and voice typified to perfection the delicate heroine of Gounod's lyric drama."—LA OPINION.



Miss Barondess as "Mimi" in "Bohème"

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MILWAUKEE, WIS., Oct. 16.—Milwaukee is to have its banner season of music in 1920-21 if plans now laid are carried out as no doubt they will be. The times are apparently ripe for musical expansion in this city—expansion which would have perhaps come sooner but for the war. But the progressive trend of concert-giving in the city is also due in large measure to the forceful and aggressive stand of the city's two leading musical impresarios, Marion Andrews and Margaret Rice.

Around these two interesting personalities, the musical welfare of the city is revolving in larger measure than ever before. Concert giving in the city is more and more crystallizing under the management of these two persons, largely no doubt due to their success in the management of musical enterprises.

Miss Andrews was at first a member of the Musical Bureau, of which the leading spirit was George Moeller. With Mr. Moeller's death, the brunt of management fell upon Miss Andrews, she became the real directing force of the bureau and now the scope and activities of the organization are expanding by leaps and bounds every season.

Miss Rice first came into prominence for her success in managing the concert career of the American pianist, Arthur Shattuck. With Miss Rice's skillful handling of publicity and booking of dates for Mr. Shattuck, the country at large has come to know him as one of the greatest pianists of the day. Later, Miss Rice took on the management of the series of the Chicago Symphony Orchestra with its ten annual concerts in Milwaukee. These concerts were given every season, but they lacked both enthusiasm and very largely an audience until Miss Rice put her vigorous personality into promoting the series. In a single season the house was filled to overflowing. Miss Rice jumped into the fray, reduced the balcony and gallery seats prices to the point where every music-lover could afford to buy and buy they did in ever-increasing numbers. Even young men in large numbers were found to like the best music when the proposition was explained to them.

Mammoth Ticket Sale

Miss Andrews reports a most encouraging outlook for music this season. She states that her sale for her mammoth season course, which includes the Chicago Grand Opera Association, is not less than four times as great as it was at the corresponding time a year ago. This, she believes, may mean and should in fact mean a capacity house all along the line. Moreover, to still further show her faith in the future of music in Mil-

waukee, Miss Andrews has boldly established a morning musicale series for the elite of the city. The morning musicales will be offered in a small but exclusive hall, the Athenaeum, long the gathering place of the socially elect. The series will include four numbers, Eva Gauthier, French-Canadian mezzo-soprano, Oct. 28; Raoul Vidas, violinist, Nov. 11; Hulda Lashanska, American lyric soprano, Dec. 6, and Percy Grainger, composer-pianist, Jan. 6.

None of these artists has ever appeared in Milwaukee before, so that there is genuine curiosity to hear many of them. Besides offering sterling artists, Miss Andrews has in mind the idea of novelty, that of presenting those who have not been here and for whom there is a genuine demand. These concerts will be in the nature of "home musicales," so intimate will be the surroundings. After the concerts there will be a reception in which the visiting artist will be the center of attention, also a luncheon which will also be under the management of Miss Andrews and a committee of the leading subscribers to the course, needless to say social leaders of the city.

There is every prospect of a large over-subscription to this course, even the first season, Miss Andrews states. The exclusive social feature as well as the fine artists offered, are no doubt the chief reason for the immediate "vogue" of this new concert course. Miss Andrews also believes that a city of half a million people, Milwaukee and immediate suburbs, is metropolitan enough now to amply support a musical series of this kind.

Miss Andrews's principal course of six concerts is more elaborate than any offered before, especially from the standpoint of quality of attractions. The series is still six concerts as it has been offered in past years, two operas and four concerts. With a capacity in the concert division of the auditorium of almost 5000 persons, Miss Andrews has found that only artists of the very first ranks have enough drawing power to fill the house. Besides, the large capacity permits of a low scale of prices for many of the seats, even while offering the best musical fare which is in the market today.

The operas in the main course will be as in the past provided by the Chicago Grand Opera Association—"Cavalleria" and "Pagliacci" with Raisa and Ruffo in the leading rôles, Oct. 18 and on Oct. 19, "La Traviata" with Frieda Hempel and Bonci as star attractions.

The four artist numbers will be given by Fritz Kreisler, Nov. 26; Mary Garden, Dec. 10; the Artists' Trio, Feb. 18, com-



Milwaukee's Largest Concert Hall and Her Two Foremost Managers

No. 1—The Auditorium will house the city's largest concerts, with a capacity of almost 5,000. No. 2—Marion Andrews, Milwaukee's leading concert manager, who will be sponsor for more than a score of concerts this season. No. 3—Margaret Rice, who is manager of the Chicago Symphony series in Milwaukee, as well as presenting other leading orchestras.

posed of Carolina Lazzari, contralto; Renato Zanelli, baritone, and Grace Wagner, soprano, with Frank La Forge as accompanist, and finally Sergei Rachmaninoff, pianist, Feb. 7. "Every number to be given by a world star," is the motto of Miss Andrews for her big season course, and the list of attractions indicates that this applies to operas as well as to concert numbers.

New Course for College

With characteristic initiative Miss Andrews looked about the community and decided that Milwaukee-Downer College, one of the leading woman's colleges of the Middle West, with hundreds of girl students with fine musical tastes and with a high class school of music right in the institution, ought to have a fine concert course all its own. The college authorities fully agreed and a course of three numbers was arranged as more or less of an adjunct of the morning musicales, some of the artists appearing there also staying over for a day to appear at Downer, thus giving two dates in this city for some performers and materially cutting railroad expenses. The numbers to be given are Eva Gauthier, mezzo-soprano, Oct. 29; Raoul Vidas, violinist, Nov. 12, and Ernest Hutcheson, pianist, at a date to be determined later.

In addition to the three big courses mentioned, Miss Andrews will also offer many separate attractions of the first water, including the Scotti Grand Opera Company in the Pabst Theater, Sept. 14, one performance; the Pavley-Oukrainsky Ballet in the same theater, Sept. 27. Miss Andrews will also develop the Sunday afternoon concert as never before with Lhevinne, Russian pianist, for Feb. 20; Frances Alda for Nov. 7, Sunday matinée, and Helen Stanley, No. 21, Sunday matinée. Other big attractions include Galli-Curci for the Auditorium, Jan. 4, the Duncan Dancers for the benefit of the D. A. R. and Colonial Dames at the Pabst Theater, Dec. 7, and Toscanini's Orchestra, Feb. 15.

Summarizing the three courses and the extras offered by Miss Andrews indicates at least twenty-one first class concerts, six in the regular season course, four morning musicales, three concerts at Milwaukee-Downer College and eight extra numbers offered singly.

Miss Rice's Offerings

Miss Rice is also offering more this year than ever before. Instead of merely ten concerts by the Chicago Symphony, she will give eight concerts by the Chicago Orchestra in the course, and the

(Continued on page 212)



ARTHUR SHATTUCK

Pianist

SEASON 1920-1921

Soloist—
Chicago Symphony
Orchestra
Minneapolis Symphony
New York Philharmonic

For Terms and Dates:

Margaret Rice, Sec'y-Manager
414 Milwaukee St., Milwaukee, Wis.

Marion Andrews Concert Bureau

602 First National Bank Bldg., Milwaukee, Wis.

Presents, Season 1920-1921

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Pavley-Oukrainsky Ballet
Chicago Grand Opera Co.
Eva Gauthier
Frances Alda
Raoul Vidas
Helen Stanley
Fritz Kreisler
Hulda Lashanska
The Duncan Dancers

Mary Garden
Galli-Curci
Percy Grainger
Rachmaninoff
The Toscanini-La Scala
Orchestra
Carolina Lazzari
Renato Zanelli
Grace Wagner
Josef Lhevinne

Trio

MILWAUKEE, WIS.

(Continued from page 211)

other two of the season series of ten will be given by the Minneapolis Symphony, Feb. 28 and the Detroit Symphony March 28. The Chicago series will be given Nov. 15 and Nov. 29, Dec. 13, Jan. 3 and 17, Feb. 21, March 14 and April 11.

In addition, Miss Rice has arranged for two children's concerts by the Chicago Symphony both matinées, one Nov. 29 and the other March 14. The admission rate is put as low as 25 cents to \$1 to make it possible for many school children to attend, even with little means. Miss Rice offered one concert exclusively for the children last season and it was such an overwhelming success that she has raised it to two this year. Hundreds were turned away last year and the children who had the privilege of hearing came away rejoicing in the splendid music, made even more effective by the quaint explanations of Conductor Frederick Stock and the unique program notes.

The other series sponsored by Miss Rice is the Twilight Musical Series given heretofore in the Athanaeum. This course has been lengthened from four to five concerts and it will be given in the Pabst Theater, thus increasing the capacity from 375 to nearly 1800.

The numbers in the Twilight Course are: Flonzaley Quartet, Dec. 5; Arthur

Shattuck, Dec. 19; Guiomar Novaes, pianist, Jan. 23; Pablo Casals, 'cellist, Feb. 6, and the Elshuco Trio, Apr. 10.

Miss Rice has another ambition in connection with the Twilight series—to give the best in instrumental music at low prices. The rates all through the house are unusually low to appeal to the music-lovers among all classes. Miss Rice says that the fine attractions and the low prices, together with the support of the Milwaukee Nurses' Club, for whom the concerts are given, practically insure a sold-out house for the entire series.

Clubs Are Active

Three clubs will give their usual series of concerts here, the Lyric Glee Club with two, the Arion Club with three, and the A Capella Chorus with two. The Lyric Club is especially fortunate in the return of their former conductor, Arthur Dunham of Chicago.

The Arion Club is planning on a mixed chorus of 200 to 250 voices and will give a concert in the Pabst Theater, Nov. 18, with Merle Alcock, the contralto, this being her first appearance here. "The Messiah" will be given Dec. 28 with full orchestra and the following soloists: Soprano, Winifred Henderson, Toronto; contralto, Verna Lean, Milwaukee, now studying in New York; Frank Dunford, former bass of Paulist Choir; and tenor, Edward Atchison of Evanston, Ill. The third Arion concert will be with Werren-

rath March 3, who has come to Milwaukee almost every season for a number of years.

The Arion Junior Musical Club will also give its usual concert in the Pabst Theater with all solos sung by children as in the past.

The A Capella Chorus of some 200 to 250 mixed voices will give two concerts in April, 1921, bunching its appearances for the season. One will be the cantata, "Paradise and the Peri," by Schumann, with four fine soloists and orchestra and a part song concert for the other night. Theodore Danmann is still president of the club and William Boessler, director.

One of the most important musical movements in the history of Milwaukee is under charge of W. W. Norton of the Community Service, financed by local subscriptions. Mr. Norton is planning choruses in many industrial plants, also bands and orchestras in factories and stores. In fact this may be the real musical awakening of the masses. One stocking factory plans a chorus of 100 voices, one shoe plant has a chorus of eighty, one store has a chorus of forty. All of these are to be composed of selected voices and it is planned later in the year to have a big competition in various lines of music if the various organizations are far enough along for such a move.

This promises to be a great effort of Milwaukee to reach the masses and it promises to succeed if the community contribution idea continues. Mr. Norton's appropriations will be used up by the end of 1920 and it is hoped by all the musical people that the work can be continued.

C. O. SKINROOD.

Managerial Rivalry Affords Fine Music for New Orleans

Competition Between Loeb and Tarrant Results in Selective Provision for City—Loeb Announces Stellar Attractions—Tarrant Also Plans Excellent Series—Clubs Show Record Memberships—Teachers to Fight for Credits

NEW ORLEANS, Oct. 15—Correspondents throughout the country have received advices regarding the contributions expected for this, the always-anticipated Fall Issue of MUSICAL AMERICA. Your present scrivener was guilty of raucous ululations when this part of the editorial screed was met:

We would prefer, wherever it is possible, to have our correspondents make some arrangement so that a group or two of persons of such distinction as are entitled to be represented in the issue may be gotten together and photographed on one plate. This plan provides us with more interesting photographs. To accomplish it, of course, will require considerable tact on the part of the correspondent.

Being a woman, your correspondent is familiar with the wiles and guiles operated by the sex from the beginning of its handicapped exodus from The Rib. But caution is the very shadow of tact and instinct is as the ear of the Indian and the eye of a lynx in the release of our batteries in human situations. There is a four-ring circus in town this week and my literal lealty, flushed out of its composure, has wildly bethought itself of cages and corrals into which might be induced to enter Robert Hayne Tarrant, impresario, as likewise Harry Brunswick Loeb, also impresario. Concert godfathers come and go but these twain, like the Tennysonian water-course, are with us always.

They are young chaps, too. It may not be stated how young, but speaking of age is unmetaphysical, as there is no age to the spirit. Not a crow's foot mars the youth of the eye of either; not

even a canary's dainty claw. Both are good-looking, both have followings. But one belongs to the house of Montague Grunewald, while the other is the pride of the House of Capulet Werlein. Neither has the air of ever having a greater responsibility than matching up his tie with a blossom. Socially they are delightful, easy, *toutcequ'il faut*. Either would spoof the suggestion that he was antipathetic to the other. But none of their acquaintances has the courage to invite one to have his "pictier" took on the same plate, at the same hour and at the same place, with the other. There is every reason to expect a positive *Negative* if he did!

Here you have, then, Loeb, impresario, who has been bringing artists to New Orleans since his early twenties. Before him was Corinne Mayer, now president of the New Orleans Philharmonic Society, a mere lass in years, but a serious student with Harold Bauer, whom she "managed" for a first appearance here. She brought him twice and several others, the great Bloomfield-Zeissler, I believe, being one of her attractions. Then Loeb loomed up and absolutely dazzled us with his daring, but he made good in every instance. Then another Richmond entered the field—Tarrant, and the House of Grunewald backed him with all the confidence and fealty in it. Tarrant has also succeeded in all his ambitious enterprises, and he and Loeb are to be gratefully regarded and civilly esteemed for, as it were, putting this city on the constellary circuit.

Plans of Loeb

The past achievements of these young men have contacted our public with the world's most noted artists. Hearken

to the project of Harry Loeb for the season of 1920 and 1921. Under the auspices of Mr. Loeb, the manager of the Artistic Department of Philip Werlein, a hearing of Pierre and Guy Reitlinger will be afforded us on the evening of Oct. 18. Pierre, the violinist, is twenty-three years of age and is *Premier Prix D'Excellence* of the Paris Conservatory; his brother Guy, 'cellist, is a *Laureat* of the same institution. These young men are sons of a professor of piano at the Conservatory and are extraordinarily gifted. Mme. Tetravzini, who has appeared here before under Mr. Loeb's management, is to be heard on Feb. 5; Jan Kubelik, on March 7 and Titta Ruffo on April 4. The Shriners' Jerusalem Temple, acoustically excellent, has been chosen for these events rather than the traditional Atheneum. Mr. Loeb has arranged for an appearance of Leo Ornstein, also, on behalf of the Music Teachers' Association for Jan. 22.

Tarrant Announces Course

Robert Hayne Tarrant has returned elated from his tour in airplane and motor car, from the north and east, but provokingly will not give out all his attractions as a few of them have not been signed for. The celebrated Andreas Pavley and Serge Oukrainsky, Russian ballet, with Philharmonic orchestra directed by Charles Erlander, is promised for Oct. 19, and Geraldine Farrar, with Ada Sassoli and Edgar Schofield, will appear under his management Oct. 23. Later attractions are to be announced. Mr. Tarrant promises they will be brilliant surprises.

The Tarrant "Citizens" Series includes Amelita Galli-Curci, Arthur Shattuck, Mario Chamlee, Raoul Vidas and Carolina Lazzari, all of which numbers will be heard at the Shriners' Jerusalem Temple. The subscriptions to the series are limited to 1700, the seating capacity of that auditorium. Mrs. Lucien Lyons, chairman of the Citizens' Committee, expects to be able to close the subscription lists within a few days. Mr. Tarrant is managing the series without charge as a service to music and his home city. The aforesaid stars will be heard for the subscription price, including all mentioned, for the small sum of \$4.

Clubs Show Record Plans

Secretaries of the standard musical organizations announce increased membership in all and the social-music season promises to be of extraordinary brilliance. Mme. Jeanne Dupuy Harrison, president both of the Music Teachers' Association and of the Cercle Lyrique, promises delightful incentives and substantial provender for local appetites. She is a fine essayist on musical subjects, in both French and English, and is a constant inspiration to the gifted Cercle Lyrique, composed of high-class amateurs among the refined Creole population.

The Saturday Music Circle is one of the most serious of our amateur organized bodies. Mrs. Mark Kaiser is responsible for the increasing membership

and constantly rising standard of the Circle's efforts. No expense, no sacrifice is considered too great to bring about perfectly conceived programs which have grown into the list of our winter's musical necessities. By the way, Mrs. Kaiser is the gifted wife of our dean of violin virtuosos, Mark Kaiser, who was the first subscriber, therefore the longest subscriber in New Orleans to MUSICAL AMERICA. The Polyhymnia Circle was organized with thirty members in 1906 by Mme. Theresa Cannon Buckley, who now wields her bâton over ninety well-cultivated voices of men and women.

Mrs. Fred W. Bott is founder of the MacDowell Choral Club, which, before the war, was well reputed as the Schumann Choral Club. The singing of cantatas is a specialty of the club, and for their annual concert in the spring a soloist is brought from the North. The membership is never stationary, but always growing.

The Philharmonic Society has to limit its members to 2000, the Atheneum's seating capacity, and its destinies are ruled by Corinne Mayer and a group of connoisseurs, the leading women of New Orleans. They consider that the forthcoming season will offer the best programs of concerts this organization has ever been able to offer. Beginning Dec. 1, with Sophie Braslau, Fritz Kreisler will follow on Jan. 8; Mabel Garrison comes Feb. 28 and the great trio, Harold Bauer, Pablo Casals and Jacques Thibaud will appear jointly March 19. The New York Philharmonic Orchestra, with Josef Stransky, director, will conclude this brilliant list April 11. The five concerts cost each subscriber but five dollars. There is to be an afternoon series of concerts presented by the Philharmonics for which Ernest Hutchinson and Sametini have been engaged. There is an altruistic department also, under the leadership of Violet Hart and Mrs. Joseph Conn, whereby recitals are given in institutions and tickets for the great concerts are provided for specially gifted but impecunious hearers.

The Belles Lettres Circle was organized two years ago by Mme. Marie Kaufmann McLean with the assistance, as musical director, of Mme. Louise Toomey. A large number of members and some sterling accomplishments are already to the credit of the Belles Lettres group. Louis Faget and Harry Brunswick Loeb will direct programs.

The New Orleans Musical and Literary Club, sponsored by Mrs. Milo Williams, has a special place in the city's musical life, in that it fosters developing talent of young people and prepares them for public performances. There is a gifted membership of nearly 200 young men and women.

Fight for Credits

The Music Teachers' Association has for its specific purpose the standardization of instructors and the demonstrating to teachers and the public at large that music is of such importance for the general good that credit for it should be given in the community schools as is done in many cities throughout the country. One program is given monthly, and each, in addition to the articles on musical numbers by members of the association. The teachers' organization is gaining in influence and is accomplishing much toward producing higher standards of musical instruction. As has been said Ornstein is being brought hither Jan. 22 for the Teachers' Association.

The New Orleans Symphony Orchestra, founded by Mrs. Moylan Hubbard Field, and led by Ernest Schuyten, will, it is expected, begin rehearsals with the opening of the New Orleans Conservatory.

There are groups of singers and instrumentalists all over New Orleans who meet with regularity to pay tribute to their ideals; one of these, the Apollo Circle, under the able direction of Mlle. Marie Poujol, is noteworthy. Much chamber music is being rehearsed in private music rooms or in humbler homes. We are jealous of our traditions and mean that no city shall supersede us in ideals and in opportunities for self-cultivation. New Orleans need not duck her head to any American city in the matter of musical ancestry.

H. P. S.

Giulio Setti, chorus-master of the Metropolitan Opera Company, has been granted permission by Giulio Gatti-Casazza, the general-director, to direct the ensemble of a newly organized school of grand opera, for the purpose of giving performances with artist-pupils.



"Things human," says Pascal, "must be known to be loved, things Divine must be loved to be known."
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New Concert Managers Are Helping to Fill Omaha's Music Program with Notable Events

Anne Browne and Mickel Brothers Enter the Field With Formidable Attractions—Tuesday Musical Club Excels All Previous Efforts in the Quality of its Offerings—Municipal, Club and School Organizations Making Encouraging Progress

OMAHA, NEB., Oct. 10.—That Omaha is entering upon a year of unusual musical activity is evidenced by the fact that all the music teachers report an unusually heavy enrollment for so early in the season, musical organizations and clubs are planning many interesting programs, while local managers and organizations seem to be vying with each other in securing artists of great renown for local appearances. Several new managers have entered the field.

The honor of opening the season lies between Anne Browne, who presents the Pavley-Oukrainsky Russian Ballet, and Philharmonic Orchestra at the Auditorium Tuesday evening, Oct. 5, and Mickel Brothers, who will present Caruso, assisted by Alice Miriam, lyric soprano, and Albert Stoessel, violinist, in recital at the Auditorium Tuesday evening, Oct. 12. Both are new managers. Miss Browne, who has been an assistant to her cousin, Mrs. F. H. Hill, the well-known manager of St. Joseph, Mo., for several years, plans to establish herself as a manager in Omaha, her home city, and will present several more attractions after the holidays.

In bringing Caruso to Omaha for a recital, George E. Mickel, president of Mickel Brothers, is putting into practice the plan of co-operation between Victor dealers and artists in their concert engagements, which, as president of the National Victor Jobbers' Association, he has often advocated. Mr. Mickel has had the assistance of 100 Victor dealers throughout Iowa and Nebraska in promoting this concert, and the result will probably be one of the largest audiences ever assembled here, as well as one of the most successful concerts. Mr. Mickel will probably establish a Victor Concert Bureau to bring to the community other artists who sing for that company.

The Ladies' Society of the First Central Congregational Church has also assumed managerial responsibilities by undertaking a series of concerts by celebrated artists, which will add much to the musical season, although the primary object is the raising of money for the new church. Mrs. E. G. McGilton is chairman of the committee managing the series, which was opened by an enjoyable concert given by the Mountain Ash Welsh Choir at the Auditorium Sept. 21. The second concert will be a recital by Mme. Louise Homer and her daughter at the Auditorium Feb. 21, and on March 30, Mme. Schumann Heink will give the third and last concert.

Tuesday Musical's Fine Program

The Tuesday Musical Club, the most influential musical organization in the city, under the auspices of which many noted artists have been brought to Omaha, has announced a program for the winter which excels all previous efforts. The season will open Nov. 7 with an innovation for Omaha, a Sunday afternoon concert, in which Anna Case, the celebrated lyric soprano of New York, will be presented in a recital at the Brandeis Theater. She will be followed Thursday evening, Dec. 30, at the Auditorium by Anna Pavlova and her Ballet Russe, including the entire Drury Lane (London) organization and a symphony orchestra. This will be the most pretentious attraction ever offered by the Tuesday Musical Club.

Sergei Rachmaninoff, the Russian composer-pianist, will be heard in recital at the Brandeis Theater on the evening of Feb. 3.

Omaha will welcome its own particu-



Photo Heyn Studio
Hester Bronson Copper, Musical Editor
Omaha "World-Herald" and Chairman of
City Concert Club.

lar musical star, Frances Nash, in a joint recital with Louis Graveure, baritone, at the Brandeis Theater Sunday afternoon, Feb. 27. Fritz Kreisler, violinist, who has not been heard here for a number of years, will bring the season to a close March 11, in a recital at the Auditorium.

In view of the excellence of the season's offerings, demands for membership

SUPPLYING OMAHA'S MUSICAL MENU

Tuesday Musical Club
Anne Browne, Concert Manager
Mickel Brothers, Managers
Education, Music and Art Committee of
Chamber of Commerce
City Concert Club of Omaha
American Legion Band.
Ladies' Society of First Central Congregational Church
Auditorium Concerts
Music Department of Woman's Club
Omaha Philharmonic Orchestra

in the Tuesday Musical Club are unprecedented, and the number is therefore limited. Active membership, open to both men and women, is limited to 600. Gallery membership, which proved very popular last year, is only \$2, seats being unreserved. Student membership, requiring signed certificates from teachers, is also limited, the fee being \$3.

The officers of the Tuesday Musical Club are: Mrs. A. V. Kinsler, president; Mrs. O. T. Eastman, vice-president; Mrs. C. W. Axtell, membership secretary; Gladys Peters, corresponding secretary; Mrs. Forest Richardson, treasurer; Mrs. A. D. Dunn, auditor; Mrs. S. S. Caldwell, Mrs. Lucien Stephens, and Mrs. W. J. Hynes, directors, and Mrs. R. B. Howell, chairman of the program committee.

Two Auditoriums Available

Owing to the fact that since the Boyd Theater was demolished to make way for a department store, Omaha has only the Brandeis Theater to house all theatrical attractions, the Tuesday Musical Club found considerable difficulty in securing open dates. Hence the concerts have been divided between the Brandeis Theater, one of the most beautiful in the country, and the Municipal Auditorium. The latter, which has a seating capacity of 5000, and is splendidly equipped to handle large attractions, has just been repaired and redecorated at a cost of \$6,000.

Of wide benefit to the city, it is hoped, will be the new Education, Music and Art Committee of the Chamber of Commerce, which will do all it can to promote affairs along those lines for the benefit of the community. John R. Webster is chairman of the general committee, which is divided into three sections. W. G. McConnell is chairman of the music division, the other members being Thomas Falconer, H. K. Mansfield, George E. Mickel and H. M. Rogers.

As an outgrowth of the work done by a municipal concert committee formed last winter, in observing the National Week of Song in the spring, and in presenting, on May 17, about 200 Omaha musicians in the city's first free municipal concert, a permanent organization was recently formed at a luncheon at the Chamber of Commerce. The name

selected for this organization is "The City Concert Club of Omaha," the object being the encouragement of interest in music, and from time to time the promotion of community concerts at the Auditorium, presenting local talent and choruses and possibly later outside talent. The first concert of this season will be given Oct. 27.

The officers chosen for the club are: Mrs. Hester Bronson Copper, chairman; W. G. McConnell, vice-chairman; Marshall B. Craig, secretary, and Edith May Miller, treasurer. Mrs. Copper is the efficient musical editor of the Omaha *World-Herald* and a splendid organizer, through whose efforts the first municipal concert was made such a success. Mr. McConnell is chairman of the Chamber of Commerce Music Committee and Mr. Craig is director of the new American Legion Band, while Miss Miller is past secretary and treasurer of the Nebraska Music Teachers' Association. Frank Mach is chairman of the program com-

Great Western Railroad, who is also a composer of merit.

In addition to the above-mentioned attractions brought to Omaha by local managers, the Auditorium has booked a number of attractions, among these being Tom Burke, the Irish tenor of the Royal Opera Company of Covent Garden, London, who is to give a concert Oct. 24, and Sousa's Band, which will be here Nov. 10. On Feb. 28, La Scala Opera Company will give one performance.

For several years the Chamber of Commerce, as a special attraction for the school teachers of Nebraska, who hold their annual convention in Omaha the first week in November, has brought to Omaha a celebrated artist for a concert the closing night. Last year Mme. Helen Stanley gave a recital and this year Mary Jordan, contralto, has been engaged for a recital the evening of Nov. 5.

Among local organizations, the music department of the Woman's Club, Mrs. Ward E. Shafer, leader, has interesting plans for a busy season. Chief interest centers in the chorus of nearly 100 voices under the direction of Henry G. Cox. At the close of the year a cantata by Mrs. H. A. A. Beach will be given. Mr. Cox, who for several seasons has directed the orchestra and band of the Central High



REPRESENTING OMAHA'S LEADING MUSICAL INTERESTS

No. 1—Brandeis Theater, Omaha. No. 2—Mrs. A. V. Kinsler, President Tuesday Musical Club. No. 3—Mrs. E. G. McGilton, Chairman Concert Committee Ladies' Society First Central Congregational Church. No. 4—Omaha Auditorium. No. 5—W. G. McConnell, Chairman Chamber of Commerce Music Committee. No. 6—Marshall B. Craig, Director American Legion Band.

mittee, the other members being Mmes. C. W. Axtell, W. F. Baxter, C. E. Hempel, Arthur Mullen, W. E. Shafer, William Berry and Messrs. A. M. Borglum, J. E. Carnal, J. S. Helgran, Dr. R. M. Silby, G. W. Campbell and W. G. McConnell.

A committee to confer with city commissioners and other organizations interested in municipal affairs is J. S. Helgran, W. G. McConnell and John Kilmartin.

Legion Band Established

The American Legion Band, a new organization, which promises to play an important part in the life of the city, made its first public appearance in a most successful concert at the Brandeis Theater Sept. 12 after only two months' rehearsals. Since then it has played for the Ak-Sar-Ben parades, and a number of public gatherings and plans to give several concerts during the winter and a number in the parks next summer. This band is composed of forty young business men, to whom music is a recreation, the leader being Marshall B. Craig, general passenger agent of the Chicago

School and who has also conducted violin classes at the school, will this year introduce class violin instruction in several of the grade schools. He will also have charge of the glee club, band and orchestra of Creighton University. For the past two seasons Mr. Cox has brought the Minneapolis Symphony Orchestra to Omaha in the spring for two concerts, the afternoon performance being for the school children. It is his intention to do this again next spring.

An organization of young people which has played in public on a number of occasions during the past year, attracting much attention, is the Omaha Philharmonic Orchestra, under the direction of Frank Mach, violinist and teacher. Seventy-five young people belong to this orchestra, which may, at some future date, develop into a symphony orchestra for Omaha.

BLANCHE SORENSON.

Rosa Raisa and Giacomo Rimini, both of the Chicago Opera Association, will make their first appearance in New York this season in a joint recital at the Hippodrome on Nov. 7.



MARY WELCH

CONTRALTO

"Miss Welch won merited approval for excellent singing of the contralto part. Her voice, **rich toned** and smooth, is under complete control, and she interpreted her numbers with the spirit of exaltation and joyous proclamation that are so frequently lacking. It is a pleasure to find a contralto who does not grovel in grief and swathe herself in solemnity when singing 'Messiah.'—**W. L. Hubbard, Chicago Tribune.**

"Probably no more successful interpretation of a dramatic ballad has ever been heard here than Miss Welch's forceful rendition of 'The Sailor's Wife.' She has a voice of **wonderful range as well as quality**, and her selections comprise a variety of motifs seldom heard in a single evening.—**The Oregonian, Portland, Ore.**

"She sang with artistic feeling unmarred by any touch of pose and scored a genuine and deserved success.—**Cincinnati Inquirer.**

"Miss Welch has a contralto voice of **great richness**, wide range and power and charms her audience by the earnestness and simplicity of her manner.—**Chicago Herald.**

"Her voice is of that **rare sympathetic quality** that sends her message home to the hearts of her audience.—**Age Herald, Birmingham, Ala.**

"Miss Welch has a **rich colored full toned voice** which is deftly handled. She sings with admirable poise and musical understanding.—**Lockport Sun and Journal.**

"Miss Welch's rare beauty and charming personality are equalled only by her splendid voice. She combines that quality of being technically correct without losing her exquisite artistry. One saw her love of musical expression in every note.—**Gary, Ind.**

"Miss Welch's voice is **rich and resonant**, and she generously responded three or four times to the demands of the packed house. She is undoubtedly gifted with one of the most winning voices heard in the West.—**Missoula, Mont.**

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Appearances already booked for Big Rapids, Grand Rapids, Battle Creek, Lansing and Detroit, Mich. Other engagements to be announced later.

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Ottawa Seeks to Rival Great Wales Eisteddfod

Contest, Staged By Saint David's Welsh Society For First Time Last Year, Promises to Become Pivotal Event of Northwest's Musical Life—Government to Install Carillon As War Memorial—Local Symphony and Opera Organizations Plan Many Events—Pierre Gautier Succeeds Amedée Tremblay As Basilica Organist

OTTAWA, CAN., Oct. 16.—Prospects for the coming season are most promising, but as usual nothing definite is known regarding the engagement of outside musicians, either by the local managers or by the various organizations who generally enhance their offerings by presenting professional soloists. However, general policies are well enough defined to show that Ottawa will not lack musical enjoyment this year.

The Ladies' Morning Music Club, under the presidency of Mrs. F. M. S. Jenkins, will be more active than ever. Besides their series of fortnightly morning recitals, they propose giving three evening concerts. Although arrangements have not been completed, it is almost certain that the club will present Catherine Goodson in November, Maggie Teyte in February and the New York Philharmonic Orchestra, June 2.

E. J. Moxley, manager of the Russell Theater, expects to close with the San Carlo Opera Company, the Gallo English Opera Company and the Royal English Opera Company.

W. Macdonald, who was our most active impresario in the past, has no definite plans as yet, but it is more than likely that he will offer something worth while before the season is over.

L. H. Bourdon, J. A. Gauvin and Bernard Laberge have not yet decided if they shall bring here all or any of the artists which they are to present in Montreal and Quebec. It is their wont to decide upon this later in the year, and we may hope to hear some of their artists.

The Saint David's Welsh Society, which last year sponsored the first eisteddfod ever staged in Ottawa, intends to make a yearly feature of this most interesting event. This year's program will count twenty-four contests as against fourteen last year, one of the new features being a contest for choirs of from twenty to twenty-five voices. The festival will last two days and a splendid list of prizes is being prepared. The organizers, Hugh M. Williams, president, E. A. Goodier, secretary, and Commander Phillips, are well pleased with the enthusiastic interest which the eisteddfod

aroused last spring, and they entertain bright hopes of being able to enlarge the scope of the contests from year to year till they equal those of Wales in magnitude and spirit. This year's contests will be held on the Saturday before Easter and Easter Monday.

More Symphony Concerts

The Ottawa Symphony Orchestra will again be under the able leadership of Donald Heins and will prepare two elaborate programs, each to be given on two consecutive nights. The composers who will be particularly featured are Beethoven, Mozart, Weber, Tchaikovsky and Grainger. Thanks to the tremendous amount of work done by Conductor Heins, his organization is now fully competent to do justice to the works of the composers they are to present. Soloists are not yet definitely arranged for.

The Ottawa Festival Chorus, founded by and still under the leadership of Cyril J. L. Rickwood, enters into its fourth season and promises to give us Haydn's "Creation" and C. A. E. Harriss' "Pan." The chorus will also assist in the musical festival which Doctor Harriss, who has done a considerable amount of work for the good of music here and in England, where he organized and directed the Imperial Chorus, proposes to foster in the spring. The festival will last two days, and negotiations are now in course for the engagement of one of the large orchestras to take part.

The Ottawa Oratorio Society, under the leadership of Doctor Sanders, will give Coleridge-Taylor's "Hiawatha's Wedding Feast" at its first concert; programs for the others are not yet decided upon.

The Orpheus Operatic Society is to offer Edward German's "Tom Jones." Past performances lead us to believe that Conductor James Smith will again achieve commendable results.

Free School Music

From Mr. Smith, who is Supervisor of Music in the Public Schools, comes the news that the musical year in general and the newly organized free violin classes, under Donald Heins in particular, has been most successful and that



Factors of Ottawa's Artistic Progress. No. 1—Mrs. F. M. S. Jenkins, President Ladies' Morning Music Club; No. 2—E. Lisle, President Civil Service Operatic Society; No. 3—Pierre Gautier, New Organist of the Roman Catholic Basilica; No. 4—E. A. Goodier, Secretary of the Ottawa Eisteddfod Committee

the teaching of music free in the schools is producing most encouraging results. The subjects now being taught are theory, sight reading, singing, violin and dancing. It is not improbable that the piano will be added ere long.

The Civil Service Operatic Society will enter its third season and is broadening its scope. Dramatic as well as operatic performances will be given and President E. Lisle and Director E. R. Williams will leave nothing undone to excel the standard established last year.

Ottawa will greatly feel the loss of Amedée Tremblay, for twenty-six years organist of the Basilica, who left a few days ago for Salt Lake City, where he will preside over the organ of Saint Magdelene's Cathedral.

Happily for the community, Mr. Tremblay will be succeeded at the Basilica by a most able and experienced musician in the person of Pierre Gautier, who has been organist of Notre-Dame de la Couture, at Le Mans, France.

Last year we commented on the improvement of music in moving picture theaters. We are pleased to be able to say that the progress is still going on. The orchestra of the Regent Theater still leads, and Manager Moxley intends not only to maintain the high standards attained last year, but to strive for still greater perfection. Rudolf Pelizek, who is just back from an extended vacation in Europe, will again conduct the orchestra.

It is almost certain that the Government will have a carillon of forty-nine bells installed in the new tower of the House of Commons. This tower is to be known as the Memorial Tower and will contain the names of all the Canadian soldiers fallen in the Great War.

The Memorial Hall Association is still considering the erection of a commemorative hall, and Secretary Rickwood states that they hope to have definite arrangements to announce next fall.

ANTONIO TREMBLAY.

Four New Clubs Give Momentum to Oklahoma City's Music Life

Within Year, Quartet of New Organizations Has Been Founded—Harper Course a Munificent One—Soros Club Also Brings Artists—Apollo Club, Pianists' Club and Others Also Do Impresario Work—Two Festivals Arranged for City

OKLAHOMA CITY, OKLA., Oct. 15.—The momentum gained by the organization of several new musical associations since the advent of 1920 will crystallize this winter into one of the most active musical seasons ever scheduled in Oklahoma City.

The adjustment incumbent upon the leasing of the Overholser Theater for vaudeville proved rather a serious problem for local managers in housing their bookings, but the promise of the speedy completion of the Coliseum has relieved the situation to such an extent that local managers and clubs have arranged more than the usual number of events of this nature.

Four new clubs have been organized since Jan. 1, 1920, the Pianists' Club, the MacDowell Club of Allied Arts, the Music Department of the Catholic Women's Activities club and the Rodeheaver Choral Association.

Hathaway Harper, veteran impresario of Oklahoma City, has again promised some charming concerts for the season.

The first will be Oct. 29, when he will present Lambert Murphy in recital at the High School Auditorium. Mary Garden will appear in concert, Nov. 26; Harold Bauer, March 30, and Tetrassini, Feb. 26, in the same hall, brought by Mr. Harper. The first three concerts will be under the auspices of the Ladies' Music Club. Mr. Harper has a number of other artists lined up independent of the club, but no definite dates are ready to be announced except that Kubelik is scheduled for Feb. 1 and Galli-Curci for April 25 at the Coliseum, if completed at that time, and if not, the artists will appear at the Fair Grounds Auditorium. A special concert by Fritz Kreisler is being arranged by Mr. Harper, but the date is not decided. He hopes to make it an event of New Year's Eve.

For the first time since its organization, the Sorosis Club has arranged a series of concerts for the High School Auditorium. Helen Stanley, soprano, will sing Nov. 25; Reuben Davies, pianist, will appear Jan. 7, and Mary Jordan, contralto, Jan. 25. Mrs. Floyd J. Bull

is president. The music department of Sorosis has outlined a splendid program for study this winter, including in its work the study of French and Russian opera, the evolution of dance music, the evolution of the piano and violin, Indian music, bird music and Negro melodies.

The Apollo Club, which "attains its majority" this year, as it celebrates its twenty-first anniversary, can always be relied upon to bring good artists to assist in its concerts. The officers announce Marie Rappold as soloist at the first concert, Nov. 15; Arthur Hackett for Jan. 10 and Oscar Seagle, Nov. 17, all to be at the High School Auditorium. Edgar M. Cooke, director, who has recently returned from several months' study in the East, has already commenced rehearsals and promises better results in choral work than in previous years.

Another club which has broken into the ranks of impresario work this season is the Pianists' Club. This club is still in its infancy, having been organized less than a year ago, with Hyla Florence Long, one of the leading piano teachers of the city, as president. Harold Henry will be the first artist presented by the Pianists, on Nov. 17, at the High School Auditorium. Additional concerts are being booked, but no further definite dates have been announced.

Midwinter Festival

Perhaps the crowning event of the season in musical circles will be the midwinter festival, to be staged by the State Federation of Musical Clubs in Oklahoma City the second week in January. This festival is planned not only for the purpose of getting acquainted and the pleasure involved, but to raise the standard of music in the State, and to incite

local musicians with the desire to excel. Competitions, which will be held in piano, voice, violin and composition work, are not confined to club members but are open to anyone in the State between the ages of eighteen and thirty. It is expected that every music club in the city that plans to bring any artist here will arrange to have one concert occur during the festival. Mrs. Hugh Johnson, at the Skirvin Hotel, is in charge of the arrangements.

The Rodeheaver Choral Association, which is an aftermath of the choir organized by Homer Rodeheaver during the visit of Billy Sunday here, promises to be one of the most active music organizations in the city. Although the youngest, the organization is making extensive plans for the winter, to culminate in a May festival. Special choral work will be presented on this occasion, although the selection of the programs and soloists has not yet been made, according to Harry Albright, director. It is the plan of the club ultimately to make this festival an annual event and import special artists for the solo work. The festival will last three days, and the local organization will be assisted by choruses from the State University at Norman and the State Normal at Edmond. A feature of one program will be a chorus of between two and three thousand school children.

Three concerts are planned by the chorus of the Ladies' Music Club under the direction of Edgar M. Cooke. The Christmas program will consist of the "St. Cecilia Mass," and special selections will be arranged for the Lenten program and the spring festival.

The Schubert Club is also planning special programs under the direction of L. J. Barton.

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(Critic of the N. Y. Sun)

—WROTE—

Hans Barth, a pianist who was heard here in recital last season, appeared again yesterday afternoon in Aeolian Hall. His program embraced Beethoven's sonata, opus 111, some Chopin numbers and short pieces from his own pen. Mr. Barth made a good impression when he was heard before and he renewed it yesterday by some good and interesting piano playing.

His art is characterized by delightfully crisp and clear finger work, by excellently applied tone color of much variety and by incisive rhythm. He brought to the performance of the works on his list a fine perception of their qualities of style and an intelligent view of their contents. He was heard by an audience of fair size and well earned its plentiful applause.

(complete criticism)

Lack of space prevents giving following criticisms in full.

New York Herald—
"A master of tonal coloring."

Times—
"A pianist of serious attainments."

Post—
"It is refreshing to hear such a player."

Globe—
"A pianist of accomplishment and serious ideals."

Eve. World—
"He has temperament, charm, assurance and skill."

Tribune—
"An admirable musician—a painter of musical water colors."

Mail—
"He must be accepted seriously as a significant addition to the ranks of present day pianists."

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**Co-operation the Secret of
Kalamazoo's Musical Advance**

Business Men Contribute Great Share to City's Art Life by Aiding Choral Union's Series—Musical Society Plans Monthly Programs—Other Societies Active—Public School and Church Music Advancing

KALAMAZOO, MICH., Oct. 15.—Whenever a musical organization works with a definite aim, every individual intent upon the big objective, and in addition gains the enthusiastic support of other individuals and clubs of the community, their united efforts are bound to result in better and greater things each year.

The aim of the musical societies of Kalamazoo has been to steadily and consistently further the musical development of the community, and to afford Kalamazoo musicians and music-lovers the greatest opportunities that could be brought within their reach. Through the co-operation of musical and business organizations the city has been enabled to secure artists whose names rank among the world's greatest, and in numbers not usual in cities many times its size.

The most successful concert course ever presented in Kalamazoo was the Choral Union Concert series of last year.

New Artists to be Heard

The Kalamazoo Choral Union is this year fortunate in securing a number of artists who have never before been heard in this city, and in the breadth and variety of concert offerings provides a course of even greater interest than that of last year. As announced, the artists who are to appear during the season are Mabel Garrison, soprano, Louis Graveure, baritone, Albert Spalding, violinist, Alfred Cortot, and Sophie Braslau. The Chicago Symphony Orchestra is re-engaged for the Annual May Festival, and a number of Metropolitan Opera stars will appear in the festival concerts.

Harper C. Maybee of the Western State Normal College, director of the Kalamazoo Choral Union, attributes a large measure of the success of this organization to the enthusiastic co-operation received from the members of local business men's organizations. Firms and organizations have been most generous in contributing whatever they could to the work of the Choral Union and to the promotion of the activities of the various musical organizations of the city. The Kalamazoo Advertising League volunteered its services for the

publicity material needed throughout the year, and took entire responsibility for effectively advertising the entire course and each individual concert. Space in local newspapers was contributed by the courtesy of various business firms, and the full or half-page advertisements were written by experienced advertising specialists. Circulars and leaflets prepared by members of the Advertising League went out to a large mailing list which covered not only Kalamazoo concert-goers' names, but the surrounding towns within easy reach.

The same plan of co-operation will be utilized throughout this year, and it is expected to produce even more enthusiastic support of the concert course than last year.

Plan Christmas Festival

The Kalamazoo Choral Union, composed of local musicians and students of Kalamazoo's educational institutions, has begun rehearsals of "The Messiah" and some of the favorite carols in preparation of the annual pre-Christmas Music Festival. Rehearsals are held in the Assembly Room of the Western State Normal College, under the direction of Harper C. Maybee, with H. Glenn Henderson as accompanist. The first rehearsals have been very successful, and it is expected that the membership will exceed the three-hundred mark established last year.

Immediately after the opening of work following the Christmas holidays rehearsals will be begun for Verdi's "Requiem," in preparation for the May Festival.

In addition to the active members who sing in the Choral Union, there is a large membership of sustaining or supporting subscribers, who at the beginning of the year pledge their financial assistance to the organization.

The Choral Union is reorganized for the year's activities under the following officers: Edward B. Desenberg, president, C. V. Buttelman, vice-president, Fred Hodge, treasurer, Mrs. Bertha Shean Davis, secretary. The directors are Earl Kettle, Mrs. Alfred Curtenius, Mrs. James Wright, Rev. John W. Dunning, H. E. Ralston, Harper C. Maybee, and H. Glenn Henderson.

Much interest is manifested in the work of the Kalamazoo Musical Society, one of the most prominent of Kalamazoo's musical organizations. The officers for this year are Mrs. H. M. Snow, president, Henry Overley, vice-president, Howell Colman, secretary, and Paul Hootman, treasurer. The directors are Mrs. Alfred Curtenius, Mrs. C. V. Buttelman, Mrs. James Wright, and Frank Bowen.

It has been the plan of this society to provide two or more concerts by outside talent, in addition to the monthly series of concerts given by the active members of the organization. Mme.

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Sturkow-Ryder is scheduled for a recital in October, and at least one other artist will be presented by the Kalamazoo Musical Society later in the season.

The monthly programs, given throughout the season by members of the society, are being planned by the capable program committee, under the leadership of Margaret Cobb, chairman. Other members of this committee are Mrs. H. J. Mowry and Mrs. Esther Larsen Rasmussen. Among the programs outlined are a costume recital, a concert of piano, violin, and vocal numbers, and a concert to be given by the children of the public schools, which will, in a concrete way, demonstrate what is being done in the schools in affording training in music.

The personnel of the Kalamazoo Musical Society comprises all of the best musical talent of Kalamazoo, as well as students and music lovers, teachers, artists, and gifted amateurs. In addition to the active members, who are responsible for the monthly programs, there is a large membership of so-called inactive members, who may enjoy the privileges of the society. All members are enabled to attend all the concerts given by the society at only a nominal cost.

Under the capable leadership of Mrs. H. M. Snow, it is expected that the Kalamazoo Musical Society will enjoy an even more active and interesting year than ever before, inasmuch as all conditions are favorable for a season of unusual musical activity. In previous years the organization has done much to further the musical standard of the community and has accomplished valuable work in an educational way.

The Morning Musical Society, organized from a limited number of members of the Kalamazoo Musical Society, is preparing for a year of work of a valuable cultural nature. The society is now a member of the National Federation of Music Clubs, and has outlined a series of weekly meetings devoted to a study of the history of music. Study of the texts will be supplemented by programs in interpretation of the periods and subject-matter taken up.

Other organizations of interest are the Students' Music Club, composed of younger students, who meet monthly and appear in club recitals; and the Professional Music Club, made up of teachers of music, choir directors, and others who have made music a profession. This club has done some very constructive educational work.

Public School Music

In the public schools classes are well under way, and work of a more serious nature is being undertaken than ever before. L. D. Hanson, Supervisor of Music, announces plans for a public production with a chorus of 1000 children's voices, and orchestral music by the school orchestra.

Violin classes started with a larger membership than last year, and will be able to follow up their work with study of a more advanced nature during this year. A class in Appreciation of Music offered in the high school is very popular.

Following the plan adopted by the larger cities of the country, the Board of Education now allows credit for regular, systematic work done under competent teachers outside of school. Examinations determine the number of hours credit and grade to be given.

During the past year a campaign was inaugurated for the purpose of giving music in the churches the recognition which it deserves, and more publicity than it had hitherto received. The choir master or singer well knows how often his work is taken for granted, and how little expression of appreciation reaches him for his efforts. The campaign met with a gratifying degree of success, and will be continued this year.

The First Presbyterian Church is fortunate in again having as its choir director and organist H. Glenn Henderson, a member of the faculty of the Western State Normal College. Mr. Henderson is a musician of unusual attainments, and has marked ability as a teacher and composer.

Leoti Combs, the possessor of a beautiful soprano voice, is the director of the First Methodist Episcopal choir. Miss Combs is the head of the Training School department of music in the Western State Normal College, and has met with splendid success in the training of choral organizations. Other members of the church quartet are Mrs. Harry R. Horton, contralto; Otto Dietrich, tenor, and Maxwell Sargent, bass. The organist is Mrs. Edyth Brady.

Henry Overley, a talented pianist and organist, as well as leader, is the director of the St. Luke's Episcopal choir.

The choir of the First Baptist Church is directed by Mrs. E. A. Read, who is a very active and talented worker in the city's musical activities.

Harper C. Maybee, who has worked untiringly for several years in the interests of Kalamazoo's musical life, and who has in large degree been responsible for the splendid development of the

city's musical standards and opportunities, is the director of the First Congregational choir. Mr. Maybee is the baritone soloist of the quartet, and the other members are Mrs. G. B. Rogers, contralto; Mrs. Harper C. Maybee, soprano, and Delmont C. Mafit, tenor. Mrs. C. V. Buttelman is the organist.

The prospectus of this year's plans

may help to explain how one community is solving its problems, and how Kalamazoo, within a very few years' time, has won a name as one of the foremost musical centers of Michigan, and of the entire country as well, comparing favorably with cities wherein a much larger population and older musical history foster wider activities. M. J. R..

Hutchinson's Present Day Musical Life Outgrowth of Jubilee of Pioneer Days

First Event in 1893 Set in Motion the Artistic Life of State—Apollo Club Also a Vital Force in Promoting City's Art Life—Municipal Band Fine Artistic Force for Community—Music Club and Chautauqua Active

HUTCHINSON, KAN., Oct. 15.—In considering the present and future outlook of the musical life of Hutchinson one acquainted with this city is invariably reminded of the influences that set in motion our present-day activities. The Kansas Musical Jubilee, organized and directed for ten years by B. S. Hoagland, one of Hutchinson's staunchest musical patrons, proved an incentive that will be felt by our progeny.

Our city with its present population of 26,000 has always conducted its musical enterprises on something like a community plan. The first jubilee in 1893—which, by the way, was one of the first in the Middle West—was backed by 100 business men, the Commercial Club, with the idea in mind of organizing the state musically and selecting a chorus to represent Kansas at the Chicago World's Fair.

To-day when the musicians desire assistance in their efforts for musical attractions that will aid the city's development, it is the Chamber of Commerce, composed of 1200 men of affairs, that pledge their support. And thus, by working together we have attained results that justify the pride of those years when choruses, quartets, soloists and friends came here from adjoining states, in the early days of the city's history. Many came as contestants who are now musicians of nation-wide repute, and the judges, such as W. L. Tomlins, Frederick Archer, Carl Busch, George Burdette, W. C. E. Seeboeck, Allen Spencer, F. W. Root, Ernest Kroeger and George Hamlin contributed largely to the musical uplift. So we feel we have had a part in inaugurating what has since become a custom in many other communities, as to-day there are many festivals annually in Kansas.

Ten years ago the Apollo Club was organized, a club consisting of many of the prominent musicians as active members and an associate membership of 150 musical patrons. Laura Reed Yaggy, the violinist, was the first president, and because of her ability and steadfast purpose was largely responsible for its permanent and successful organization. It has always been the plan of the club to bring through its Artist Series of concerts those artists which will aid to illustrate and develop its courses of study. Mrs. Yaggy is again president and will be assisted this year by Mrs. J. L. Car-



FACTORS IN HUTCHINSON'S MUSIC

No. 1—Convention Hall, Home of the Largest Concerts. No. 2—E. E. Farney, Director Municipal Band. No. 3—B. S. Hoagland, Director of Kansas Musical Jubilees for Ten Years. No. 4—From Right to Left: Presidents of the Apollo Club, and Local Manager; Mrs. L. R. Yaggy, President; Mrs. D. E. Richards, Local Manager; Mrs. J. L. Carmack, First Vice-President; Mrs. J. C. Newman, Second Vice-President.

mack, first vice-president; Mrs. J. C. Newman, second vice-president; Mrs. Frank Knight, secretary; Mabel Black, treasurer, and Mrs. D. E. Richards, local manager.

The Municipal Band is an organization that supports the theory of community effort. Six years ago Dr. Harry Holaday, a former resident and an earnest musical patron, succeeded in persuading our legislature to pass a law to the effect that a tax of three-tenths of one mill should be assessed against the taxpayers of the city for the band's maintenance. This tax, which brought in \$6,000 the first year, will afford from \$10,000 to \$12,000 the coming year.

The band carries a number of soloists, including a pianist, several vocalists, who comprise a well-known quartet, and a whistler. Its growth is a matter of pride to the citizens, and the many engagements which it fills through the state as well as its municipal concerts have proved the value of Dr. Holaday's plan. Since its organization the band has had four directors, Dr. Harry Holaday, Dr. Frederick Rogers, Professor Cavanaugh, and the present director, E. E. Farney. Mr. Farney was director of the M. O. T. C. Band at Fort Riley during the war, and since taking up the leadership here has accomplished splendid results.

The Hutchinson Music Club, an active organization of thirty-five young ladies, also organized ten years ago, was a pio-

neer in bringing grand opera stars to our city. Galski, in concert, and the San Carlo Opera Company, with Marcella Craft, were brought under its auspices, as well as other well-known artists. The subject of this year's course of study under the leadership of Mrs. R. H. Snyder, president, will be Musical Instruments, and the artists to supplement the year's work will be decided later.

Another enterprise which, judged by the results of its initial season, promises a most successful future is the Campbell-Garman Chautauqua and Lyceum Company. The Chautauqua company filed dates in the states of Kansas, Colorado, and Nebraska, and the Lyceum season opens soon. Mr. Campbell's experience as a concert singer, teacher and chorus director is of much value in this new field of endeavor, while Mr. Garman, with eight years' previous experience in Chautauqua work, is proving an efficient business manager.

Perhaps one of the most conclusive evidences of the city's growth and future outlook lies in a glance at two pictures, one of the auditorium where the jubilees were held from 1893 to 1903, and the other of Convention Hall, built in 1912, with a seating capacity of 4000, where the Apollo Club Artist Series, the Municipal Band Concerts, and the spring festivals, conducted by a group of business men deeply interested in music, are held. J. C. N.

When

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Sang his New York

RECITAL

at Aeolian Hall, on December 3, 1919

H. E. KREHBIEL

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"William Simmons appeared last night at Aeolian Hall and made an altogether favorable impression. He is a young man who possesses a voice of considerable beauty, and who is admirably trained, both in the style of oratorio and in the more intimate school. It will be a pleasure to hear Mr. Simmons again."

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When

WILLIAM SIMMONS

Sang "HIAWATHA"

with the

HOWARD UNIVERSITY CHORAL

the critic of the Washington Times said:

"William Simmons gave a splendid reading to HIAWATHA. He delivered this music with its rare words that sing to us in their pictured cadence, with such beauty of tone, such dignity and tender feeling that his message still lingers in the memory."

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Music Club Seeks to Restore Mansfield's Old Time Vigor

Organization, Which Maintains Scholarship Fund for Deserving Students, Will Introduce Prominent Soloists—Supervisor Chubb Developing Music in Public School System—Shriners to Sponsor Three Splendid Concerts

MANSFIELD, OHIO, Oct. 15.—The rapid development of interest in music manifested in Mansfield in the past few years recalls the references to "the good old times" spoken of by the older music lovers of the city, when annual May festivals were the chief event of the season. Circumstances robbed the city of some of its musical enthusiasts and leaders, and a long period of apparent indifference to this branch of art followed. Recently, however, the attitude toward music has changed, slowly, at first, but becoming more responsive each season.

Much of this awakened interest is due to the efforts of the Mansfield Music Club, which begins its seventh season's work with a record-breaking membership. When organized this club numbered thirteen, and at the close of its sixth season had an enrolment of 541.

This club has constantly and consistently striven for the development of the highest standards in musical art, and has had the satisfaction of seeing some of its members recognized with the best in their branch of the art in the state. This year the club has outgrown its former quarters, and will hold its meetings in the High School Auditorium. Aside from the programs of the organization, exchange programs with clubs of other cities will be given, and concerts are scheduled with Myrna Sharlow, Augusta Cottlow and Louis Kreidler as the visiting artists, with negotiations pending for a return engagement of the Zoellner String Quartet.

The club has a scholarship fund for the benefit of students desirous of pursuing their musical studies. It also maintains a Music Section in the Public Library, and is interested in altruistic work at Friendly House.

The present officers are Mrs. Frank Voegelé, president; Eugene Smart, vice-president; Miriam Gugler, secretary; Eva Miller, treasurer; Florence MacDonald, correspondent.

Music in the public schools, under the

supervision of R. A. Chubb, is proving one of the important factors contributing to the healthy development of musical interest. Mr. Chubb's plans for the present year seem stupendous, but his previous success proves his ability to make these plans materialize. His schedule includes a miscellaneous concert, a student recital, "The Rose Maiden" by Cowen, a concert by the Boys' Glee Club and one by the Girls' Glee Club and an operetta in May.

Classes in theory, musical history and musical appreciation have been added to the regular curriculum this year. A special Normal School Class in Public School Music and Art has been organ-

ized and is obligatory for pupils intending to enter the teaching field. A Student's Musical Club will be organized, members of which will give exchange programs with other high schools of the state once each month.

Mr. Chubb has the great satisfaction of beginning the year's work under more favorable conditions. Through his efforts, a new grand piano has been placed in the High School Auditorium. This was purchased with the proceeds of the High School concerts given last year.

A rich treat awaits musicians and music lovers of Mansfield in the appearance of a greater number of artists than have visited the city in previous seasons. The Mansfield Shriners' Club announces a series of three concerts to be given respectively by Mabel Garrison, Reinald Werrenrath and the New York Chamber Music Society. The advance seat sale bespeaks the eagerness with which Mansfieldians are awaiting these artists.

A very decided community interest in music has been shown the past season. All the large industrial plants have either a band or man's chorus, all of which are doing excellent work. The Aultman-Taylor Men's Chorus, under the direction of A. L. Bellore, has been giving concerts in surrounding cities.

FLORENCE MACDONALD.

Spartanburg, S. C., to Celebrate Festival's Quarter Centennial

Southern Musical Center to Stage Unprecedented Jubilee Next Spring—Huge Choruses and Orchestral Concerts to be Feature—Music Clubs and Converse College to Lend Cooperation for Big Event

SPARTANBURG, S. C., Oct. 16.—In the spring of 1921, Spartanburg will have its twenty-fifth Music Festival. In the aim to make this the crowning glory of its long career, negotiations are now pending to have Walter Damrosch with his full orchestra, a mixed chorus of 300 adult voices, the public school chorus of 500 and an array of favorite artists who have sung here from time to time, with the newest and most brilliant stars in the song world.

The Converse College Choral Society, consisting of about 300 members, under the direction of Edmon Morris, head of

the School of Music of Converse College, meets every week for the rehearsal of oratorios and other choral works. A three-day Music Festival is held every year, when the Choral Society, assisted by solo artists and orchestras, gives public performances of these works.

The Festivals are held in the Converse College Auditorium. The facilities are excellent, both as to seating capacity and acoustic properties. Eighteen hundred people can be seated comfortably, and each year finds every seat sold and many more applicants.

The Woman's Music Club of Spartanburg, S. C., now in its seventeenth year,

Carlo Opera Company in a series of six performances early in December as well as the La Scala Orchestra of Milan with Toscanini as director, on Feb. 22.

The Cadman Club, a woman's club, composed of fifty of our leading soloists, will give two public concerts, the artists to be announced later. The officers of the club are Mrs. Robert Boice Carson, president; Mrs. J. J. McIntyre, vice-president; Mrs. Gracia Douthitt, secretary, and Marie Hickok, treasurer.

The Hyeckha Club, one of the oldest clubs in the State, will pursue its regular monthly programs beginning Oct. 9. Mrs. Fred S. Clinton is president of the club and has successfully managed it since its organization. The year book, which is the most elaborate and complete in the history of the club, announces twelve programs by local artists, to be followed in May by a series of grand opera performances.

Ernest Prang Stamm, an organist recently from St. Louis, began his series of organ recitals at the Christian Church Oct. 3, with Mrs. G. O. Shaffer as assisting artist. These recitals will continue until next May.

Municipal Band Concerts

The Municipal Band, an organization formed for the advancement of music in our city, will give sixteen concerts in Convention Hall beginning the first Sunday in November. It is hoped that this will eventually develop into a symphony orchestra.

The director engaged for this season is La Monte Parker.

John Knowles Weaver announces a series of Sunday afternoon organ recitals at Kendall College. Owing to Mr. Weaver's great popularity the recitals are attended by good-sized audiences. He has announced many new novelties for this year.

The Apollo Club, composed of thirty men and one of the most popular clubs in the State, will appear in two concerts, the artists to be announced later. Robert Boice Carson is director of the club.

R. C.

is one of the several strong and active musical organizations of the city. The president is Mary Hart Law. Mrs. B. L. Blackwell and Mrs. C. C. Kirby are first and second vice-presidents respectively; recording secretary, Mrs. W. J. Kellar; Mrs. D. E. Guerrant, treasurer; Mrs. Edwin Johnson, press secretary, and Julia H. Lucas, librarian. Heading the executive committee is Mrs. A. G. Blotcky.

The Woman's Music Club is also active in benevolences. One scholarship is awarded annually in the Converse College School of Music and one in the Textile and Industrial School. The club contributes to the South Carolina Federation Loan Fund and supports a child at the Creech Orphanage here. It holds membership in the Spartanburg Chamber of Commerce and the South Carolina State Federation of Women's Clubs.

This year the club is studying Oriental music, (b) innovations in music, (c) the concerts.

D. G. S.

PITTSFIELD ORCHESTRA MAKES INITIAL BOW

Murphy Assists at First Concert of Young Organization—May Mukle and Assisting Artists Heard

PITTSFIELD, MASS., Oct. 13.—The Pittsfield Symphony Orchestra, with Josef LeMaire, conductor, made its bow to the public on Oct. 5 before an audience of 1200 in the Methodist Church Auditorium. The fine work of the orchestra in shading, coloring and tone was easily recognized and many congratulations were forthcoming both to the players and the conductor for presenting a program which included masterpieces of Schubert, Mendelssohn and Grieg. The orchestra was augmented to sixty players by outside musicians, including Emmeran Stoeber, formerly 'cellist of the Berkshire Quartet; Del Campo, first oboe of the Metropolitan Opera House orchestra; William Conrad, bassoon player, and Albert Sprague Coolidge, principal viola player.

Lambert Murphy, tenor, was the assisting artist and was ably accompanied by Herman L. West, organist of the Methodist Church. His appearance with the orchestra combined in making the concert a real musical treat.

The orchestra presented Schubert's Symphony in B Minor; Valse Triste, Sibelius; Mendelssohn's "Fingal's Cave" Overture; and the Lyric Suite by Grieg. Splendid interpretations were given. Ulysse Buhler, president of the Symphony Society, who has been interested in the idea of developing the orchestra, played the harp part on the piano in this suite.

Mr. LeMaire conducted without a score and proved a skillful leader. The Symphony Society was organized in June with Mr. LeMaire, violinist of the Metropolitan Opera House orchestra, as conductor. Rehearsals were held throughout the summer at weekly intervals. Experienced and inexperienced players joined the orchestra and worked faithfully in making the concert a success.

This new organization was given an unmistakable welcome into the musical life of the city and is to be continued through the winter with prospects of another concert in February.

May Mukle, 'cellist, assisted by Gertrude Watson, pianist, and Rebecca Clarke, violinist, gave an admirable recital here Oct. 4 in the high school auditorium. The gems of the evening were a group of old Italian pieces played by Miss Mukle, "Gavotte" by Geminiani, and "Allemande," Lulli, having been copied from manuscript by her teacher, Signor Pezze, years ago from a library in Italy. The trio numbers were "Colonial Song," Percy Grainger, and "Fairy-Tale Waltzes," Schütt. Miss Clark played violin solos accompanied by Miss Mukle. An exponent of the viola, Miss Clarke took up the violin this summer in order to play in Miss Watson's trio.

Miss Mukle and Miss Clarke left Pittsfield Oct. 7 for New York after spending two months at Miss Watson's beautiful country home, "Onota Farm." Miss Mukle has many engagements for the coming season in this country before going to England in January. Miss Clarke plans to teach viola, violin and theory in New York. Several of her songs are to be included in programs of well known singers this winter.

M. E. M.

Alfred Y. Cornell has begun his seventh year as vocal teacher at the Academy of Holy Names, Albany, N. Y., and has also opened his Troy studio.

TULSA TAKES PLACE IN MUSICAL WORLD

Oil City to Hear Brilliant Array of Artists—Clubs Begin Active Season

TULSA, OKLA., Oct. 16.—With the approaching musical season, Tulsa is taking her place musically as one of the leading cities of the Southwest just as she has commercially in the oil industry. With the prospects of a fine municipal band, which it is hoped will develop into a fine orchestra, the Scotti Opera Company, the San Carlo Opera Company, La Scala Orchestra and the Car-

son concerts, the city is anticipating the greatest musical season in the history of the city. The season will be opened by the Robert Boice Carson concert course. Anna Case was the first attraction Oct. 1, to be followed by Emmy Destinn, Oct. 20; Sophie Braslau, Nov. 15; Mary Garden, Nov. 29; Frieda Hempel, Dec. 6; Fritz Kreisler, Jan. 12; Rudolph Ganz and Raoul Vidas, Feb. 14, and Reinald Werrenrath, March 16.

Tulsa was most fortunate in securing Enrico Caruso for a concert on Oct. 16. Another concert of great interest is one to be given by Galli-Curci, April 23, also under the management of Robert Boice Carson.

Mrs. Herbert Hauser will present in her series of concerts, Rosa Ponselle, Oct. 25, to be followed by Percy Grainger, Margaret Romaine and Sascha Jacobsen.

The Shriners will present the San

CARSON CONCERT SERIES

1920-1921

TULSA, OKLAHOMA

CONVENTION HALL

ANNA CASE
EMMY DESTINN
SOPHIE BRASLAU
MARY GARDEN
FRIEDA HEMPEL
FRITZ KREISLER
RUDOLPH GANZ
RAOUL VIDAS
REINALD WERRENATH

October 11
October 20
November 15
November 29
December 6
January 12
February 14
February 14
March 16

SEASON TICKETS: \$6, \$8, \$10, plus War Tax

EXTRA ATTRACTIONS

ENRICO CARUSO
GALLI-CURCI

October 16
April 23

ADDRESS MANAGEMENT

ROBERT BOICE CARSON, 504 South Cincinnati Ave., Tulsa, Okla.

Southwestern Regional Director

National Concert Managers' Association.

Promise Avalanche of Music For Rochester's Eager Public

Furlong Series More Attractive than Ever—W. W. Raymond Course, a Popular One—Tuesday Musicales, Alert for Coming Season—Paley-Rose Combination a New Offering—Work at the Institute and Schools

ROCHESTER, Oct. 15.—There is to be more music than ever in Rochester this season, and apparently there is a real demand for it. The avalanche of music that is to descend on the city will be welcomed by an evergrowing mass of music-lovers, continually calling for more. The three concert courses, the chamber music series and the Tuesday Musicales recitals are all assured of success already and there is enough demand to fill Convention Hall for many single events.

Our ever suave and dignified James E. Furlong, who has been so long in the field as local concert manager, is very satisfied indeed with the way things are going this season. He is still too shy to have his picture taken, but he is glad that other persons are not shy in their demands for tickets for his concert course, which has been practically sold out for some time. The course offers many fine attractions, opening with Mme. Schumann Heink, Katherine Hoffmann, accompanist, and George Morgan, baritone, as assisting artists, at Convention Hall on Oct. 1. On Oct. 28, Jose Mardones, baritone, and Florence Macbeth, soprano, appear in joint concert; Alessandro Bonci, tenor, and Renee Thornton Hagemann, lyric soprano, also in joint concert on Oct. 15; Jan Kubelik, violinist, and Pierre Augieras, French pianist, on Nov. 22. The New York Symphony Orchestra, Walter Damrosch, conductor, will give two performances; the first one on Jan. 10 will present Beethoven's Triple Concerto for violin, piano and 'cello; the assisting artists will be Albert Spalding, violinist, John Powell, pianist, and Willem Willeke, 'cellist, all soloists with the orchestra on its European tour. The soloist at the second orchestral concert on Feb. 26 will be Frieda Hempel, coloratura soprano. An extra event, complimentary to season subscribers, will be given by the Isadora Duncan dancers with Beryl Rubinstein, piano soloist, on March 29. Some single events managed by Mr. Furlong include Alma Gluck, soprano, and Efreim Zimbalist, violinist, in joint concert in March, the La Scala Orchestra with Toscanini on Feb. 1, and Pavlova and company with orchestra in two performances beginning Nov. 15.

The V. W. Raymond concert course seems to be equally popular and Mr. Raymond is most enthusiastic over the prospects. He has joined the National Music Managers' Association recently, and considers the connection very worth while. Mr. Raymond is a foresighted and ambitious young manager, with ideas about what the people like and should have; there is no doubt that he has a future before him, and his cordiality and sincerity make him generally liked. The following artists

are to be presented in his course: The Artist Trio, consisting of Carolina Lazzari, contralto, Grace Wagner, soprano, and Renato Zanelli, baritone, with Frank La Forge, composer-pianist, at Convention Hall on Oct. 30; on Dec. 20, Pasquale Amato and Marie Rappold in joint recital; on Feb. 9, the Frieda Hempel Concert Company, con-



Mock, Photographer.
William C. Curtis, President of the Symphony Orchestra.

sisting of Frieda Hempel, soprano, Conrad V. Bos, accompanist, and August Rodemann, flautist; and on March 1, Adolph Bolm and his Ballet Intime with the Little Symphony Orchestra. A concert preliminary to the series was given at Convention Hall on Monday evening, Sept. 27, presenting the Metropolitan Quartet, Mabel Garrison, soprano, Sophie Braslau, contralto, Lambert Murphy, tenor, and Reinald Werrenrath, baritone.

Tuesday Musicales Outlook

Mrs. R. C. Grant, president of the Tuesday Musicales, whose ideals, ability and charm have brought her another term as head of the club, is very much pleased with the outlook for this season. The program is unusual and most attractive, the members, each one of whom is on some committee, are all working hard to make the season a success and the membership is large and growing, as with an active membership of eighty-five the associate membership will probably reach 400 before the season actually commences. Mrs. Grant says that the spirit of the club was never better than it is this year, and many music-lovers have told her recently that the great increase of interest in music shown by the Rochester public, together with the

many musical events now taking place each year, can be directly attributed to the stimulation of musical interest by the Tuesday Musicales. The Tuesday Musicales hopes to be able to plan a May festival at the end of the season, combining all the musical elements of the city and bringing one of the big orchestras here for it. The program to be given by the members will be on national lines this year, opening with an American program and closing with another one. In between will be French, German, Italian, Russian, Scandinavian and English programs. On the first American program will be Harriet Ware's "Undine," words by Edwin

SUMMARY OF ROCHESTER'S MUSICAL ACTIVITIES

Three concert courses.

Chamber music series.

Tuesday Musicales recitals.

Symphony Orchestra.

Festival Chorus.

The Institute of Musical Art.

The Edgar J. Rose School of Piano Playing.

The David Hochstein Music Settlement School.

Two high school orchestras, and string orchestras in many of the public schools.

Markham, which has a chorus for twelve voices and soprano and tenor solos. Henry Hadley's piano suite, "Ballet of the Flowers," will also be presented. On the Russian program, Tchaikovsky's piano concerto and Rachmaninoff's piano concerto will be given. The four visiting artists' concerts to be given by the Tuesday Musicales are: Frank La Forge, pianist, and Charles Carver, basso, on Nov. 16; Lee Pattison and Guy Maier, two piano recital, on Dec. 14; Vera Curtis, soprano, and Louis Siegel, violinist, on Jan. 18, and the Renaissance Quartet on Feb. 17. All the recitals this season are to be held at the Seneca Hotel.

New Concert Combination

A new factor in local managing is the Paley-Rose combination, which is engineering a series of four concerts this season at Convention Hall. They managed several single concerts last season, bringing to the city among others Riccardo Stracciari, an artist new to



Lester Paley of the Paley-Rose Concerts, Rochester, N. Y.

Rochester music-lovers. The series this winter will include: Giovanni Martinelli, tenor, in joint concert with Nina Morgana, soprano, Oct. 13; Toscha Seidel, violinist, on Nov. 9; Harold Bauer, pianist, and Anna Case, soprano, on Dec. 3; and Riccardo Stracciari, baritone, with Mana-Zucca, composer-pianist, on Jan. 18. Mr. Paley, who has had considerable previous experience, and his partner, Mr. Rosenweig, are very well pleased over the prospects of success for their concert course, as the well-known artists they are presenting have

attracted much favorable comment on the course, and it is probable that it will be as well attended as the other two.

Rochester will certainly have its fill of concerts this season and the prospect for the following year is even better, as the long looked forward to symphony orchestra will presumably be organized by that time. It was deferred owing to the delay in getting started on the building of the new Eastman Auditorium. Arthur Alexander, head of the singing department at the Institute of Musical Art, who is to be the conductor, is confident that the orchestra will be ready by the season of 1921-1922, when its new home will be ready to receive it. The construction of the Eastman School of Music and the moving picture theatre are proceeding rapidly at this time, and the school is to be finished first.

Arthur See, business manager of the Institute, is presenting a series of three recitals at the Genesee Valley Club, as he has done for several seasons past. The Elshuco Trio comes on Nov. 11, Hans Ebell, pianist, now connected with the Boston Conservatory, in December, and the Letz Quartet on Jan. 11.

Large Institute Enrolment

The Institute of Musical Art expects a very busy year, as the enrollment was 300 in the first two weeks and the demands for instruction will probably exceed the 600 mark of last year. The faculty remains about the same with the exception of three changes due to changes in the personnel of the Eastman Quartet. Arthur Hartmann, head of the violin department, continues as first violin of the quartet, but the other three this year are Gerald Kunz, second violin, formerly with the New York Symphony Orchestra, and a pupil of Franz Kneisel; Sam Belov, viola, first viola of the Philadelphia Orchestra; and Gerald Maas, 'cellist, formerly with the Letz Quartet. The 'cellist in the Eastman Quartet last year, Julius Herner, has gone to California to be with his family; George Glazmann, who was viola last year, has returned to New York; and Andre Polah, the second violin of the quartet, has departed with his young artist wife, daughter of Richard La-Gallienne. The director of the school, Alf Klingenberg, and Mrs. Klingenberg are still in Norway, having been abroad all summer studying the music schools on the continent. They expect to sail for home on Oct. 8.

The David Hochstein Music Settlement School on Joseph Avenue is reopening for its second season with a large enrollment. Children of ten nationalities are taking lessons at the school, which is directed by Harold Gleason, organist at the Central Presbyterian Church, and on the staff of instructors at the Institute of Musical Art. On June 1 of this year there were 330 pupils enrolled at the school with a waiting list of 110. The school has a staff of twelve teachers, and is fortunate in securing Mr. Belov, the new viola player in the Eastman Quartet, as head of the violin department, for he conducted the music school settlement in Philadelphia for twelve years.

The Edgar J. Rose School of Piano Playing looks forward also to a very prosperous season. With an enrollment of over 200 and a staff of ten teachers, among whom is included Mrs. R. C. Grant, president of the Tuesday Musicales, in a big attractive house on Alexander Street, there should be much good work accomplished. The school has been established for several years, and has grown rapidly and steadily each season.

Symphony Resumes Activities

The Symphony Orchestra, Ludwig Schenck, conductor, will resume activities this winter, with weekly rehearsals and three free concerts at Convention Hall during the season. There are so many candidates for positions in the orchestra that a waiting list has to be kept, for the school orchestras are an inexhaustible supply of orchestral material. The president of the orchestra this season is William C. Curtis, who has long been an active member of the orchestra, and who has the welfare of the organization very much at heart. Hymen Hochstein was re-elected as secretary-treasurer.

The Festival Chorus is planning to continue its regular weekly rehearsals during the winter and will take up the study of "Tannhäuser" in concert form, with a view to giving it some time in the spring. They are to also make up some entirely new programs of classic and modern music, and Oscar Gareissen, the conductor, is looking forward to giving

[Continued on page 220]



EDGAR J. ROSE

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Piano Playing

Rochester, N. Y.

Ten expert instructors in piano; also courses in theory, harmony, counter-point analysis, etc.

HAROLD GLEASON

CONCERT
ORGANIST

Institute of Music, University
of Rochester

ROCHESTER : : NEW YORK

ROCHESTER, N. Y.

(Continued from page 219)

ing at least one public concert before the end of the season. The organization maintains its membership of about 200 and keeps up its character as a choral body of serious aims and careful finished work.

Piano Classes in Schools

C. M. Miller, supervisor of music in the public schools, is delighted with the strides that music in the schools is accomplishing. Such a tremendous cultural influence should make a deep impression on the ethics and standards of the coming generation, and Mr. Miller, in talking over the situation, spoke of many plans that are yet too much in a formative stage to announce at present. He says that the practice clavier will be ready shortly for use in the

piano classes, which will be held after school hours. One or two are already installed and accomplishing very excellent results. The violin classes are proving very popular. Fifty instruments have been given to the Jefferson Junior High school and fifty more to the Kodak High. There are complete orchestras in three of the high schools and they are to take up symphonic works to study this winter. One of them has already given Haydn's "Surprise" Symphony. J. Alfred Spouse is supervisor of high school music this year and Jay Fay is supervisor of instrumental music.

Altogether Rochester has much of interest to look forward to this year and much to be proud of in the constantly growing demand on the part of the citizens for ever more and ever better music. May such progress be ever onward.
MARY ERTZ WILL.

World's Prominent Artists To Be Heard in Norfolk, Va.

Southern Music Bureau, Norfolk Music Club and the Melody Club Bring Musical Luminaries to Virginia's Tidewater City—Local Clubs Stimulate Interest in the Best Music

NORFOLK, VA., Oct. 16.—Norfolk had a most successful musical season last year of some fourteen large concerts, four chamber concerts and one or two private recitals. Whether it is the encouragement gained last year or whether the spirit of rivalry has entered into the hearts of the three enterprising musical organizations, it would be hard to say, but operations for the coming season have been increased threefold.

October will bring to Norfolk in recital Edward Johnson, who made the hit of the season last year; Caruso, who comes to Norfolk for the first time, and Ema Destinn. Nov. 1 is heralded as the date of Geraldine Farrar's postponed concert, and she comes assisted by Edgar Schofield and Ada Sassoli, the harpist. The same month brings the Flonzaley Quartet, Jan Kubelik, Titta Ruffo, Galli-Curci for a second appearance, and the Homer family. Louise Homer, second, is engaged to Ernest Stires's son, and Ernest Stires was a Norfolk boy, so a local interest attaches to her name.

December offers two concerts by Mischa Levitzki and Frieda Hempel, respectively. January brings Mary Jordan, with Samuel Gardner, Edward Lankow, Leta May and Bochco, the violinist, together, and closes with a recital by Alma Gluck, who has always been a prime favorite through the South.

February gives a joint recital by Reed Miller and Nevada Van der Veer, a joint recital by Jean Gerardy and Arthur Rubinstein, and a concert by the Cincinnati Orchestra, with Ysaye conducting. March also has three concerts booked. The first brings the Bauer-Thibaud-Casals Trio; the second, Giovanni Martinelli and Ignace Friedman, and Toscha Seidel, with Florence Macbeth.



E. A. Bergstrom, Manager of the Southern Music Bureau of Norfolk and Richmond, Va.

April Concerts

April has a chamber music concert booked for Mildred Dilling, harpist, and Cornelius Van Vliet, cellist; a concert by Anna Fitzu and Andres de Seguro and a recital by Carolina Lazzari, who makes her third appearance in Norfolk.

Apart from these concerts, the Norfolk Music Club, the oldest musical organization of the city, will sponsor the May Festival of three consecutive concerts. Ethel Neely, as a private enterprise, will bring John Powell, pianist, and George Harris, tenor. Mrs. John B. Miles, chairman of the music committee of the Associated Arts Society, plans four chamber concerts in the new Arts Building, either quartets or trios. This is a most ambitious undertaking for a town of little more than one hundred thousand inhabitants, and will be a test of the real musical enthusiasm of the people.

The Melody Club, with a membership of about five hundred, and a woman's chorus of fifty voices, under the able leadership of Mrs. Edith Silance-Smith, brings Farrar with Schofield and Sassoli, Martinelli and Friedman and Titta Ruffo.

Finally, all the other concerts listed, consisting of eight concerts in the Tabernacle and five recitals in the ballroom of

the Monticello Hotel, are given by the Southern Music Bureau, consisting of E. A. Bergstrom, J. H. Jones and P. J. Schaeffer. This bureau, established about one year ago, operates in Richmond as well as Norfolk; in Petersburg, Va., and Elizabeth City, N. C. All the chief artists whom they bring to Norfolk will ap-

pear also in Richmond, while in Petersburg they present Nelda Hewitt Stevens with George Hamlin, the Flonzaley Quartet, Frances Nash and Vahrah Hanbury with Walter Green. The same artists will appear in Elizabeth City, where the Zoellner Quarter replaces the Flonzaleys.
MRS. LOUISE C. WILLCOX.

Music Plays Important Rôle In Civic Life of Waterloo, Ia.

Community Music League Seeks to Enlist Co-operation of All Organizations and All Persons in an Effort to Better Cultural Activities—Junior Musicales Teach Appreciation to School Children—Woman's Club Plans Attractive Study Course

WATERLOO, IA., Oct. 16.—There has never been a time when the musical outlook was as promising as this year. This is due largely to the new organization, the Waterloo Community Music League, which was fostered by the Greater Waterloo Association early in the summer. The vice-president of the Federated Music Clubs of the United States was present and gave an address outlining the working details. This organization includes not only the principal musical societies and organizations, but also firms dealing in musical instruments, music instructors, women's clubs, parent-teacher associations, and in fact all interested in music may become members.

It is planned to have at least 1000 members. Marian Kenneally has been appointed chairman of the membership committee, and a representative from each of the musical units of the city will be on the board of directors. The officers are: Harry Kiester, president; Margaret Maddigan, Mrs. C. M. Young, Rev. Fred J. Clark, George Moody and E. H. Head, vice-presidents; Maria Brace, executive secretary; Mildred Hoffman, corresponding secretary; Milo Miller, treasurer. W. H. Stewart is chairman of the publicity committee and an active campaign is being carried on.

One of the chief advantages of such a league lies in the guarantee it gives Waterloo of hearing the best talent. Heretofore there has not been a suitable auditorium with sufficient seating capacity and this has proved a serious drawback, but this has been removed since the Hippodrome, seating 11,000, has been secured. One of the first efforts made by the League was Saturday morning junior musicales, which were held at different theatres each week, free to all children. They have proved most successful both in their aim and in attendance. Twelve programs scheduled for this year will be devoted to orchestral instruments; the next four to band instruments; three to percussion instruments and the last nine to music of all the nations. There will be an illustrated talk on the history and development of the different orchestral and band instruments. The programs for the year have

been prepared by Mrs. H. W. Sigworth, Mrs. Floyd Chamberlain, and Winifred Garvin.

The East High School is carrying on a propaganda for the betterment of music by having auditorium recitals three times a week. When musicians are in the city the school endeavors to secure them for appearances, as well as bringing artists especially for recitals. There has just been placed in the auditorium a new grand piano, the money for which came from funds given by the graduating classes of the past three years. A dedicatory recital is to be given this fall at which one of the best pianists will be engaged to play.

The B Natural Music Club holds regular meetings throughout the year, the officers being Leoti Cowles, president; Mrs. E. J. Thompson, vice-president; Martha Thompson, secretary; Mrs. C. J. Ness, treasurer; Mildred Hoffman, critic; Mrs. R. G. Taylor, director; Maybeth Mack, assistant director.

The choral society of the Waterloo Business College with a membership of forty persons is directed by George E. Turner. The college also has an orchestra under the direction of A. J. Van Doren. This city is unusually well equipped with good bands, being the headquarters for the Rainbow Division, 168th Infantry Band. The director is L. F. Morgans, and the general manager, W. I. Atkinson. The band is composed of thirty-five members.

The Fine Arts Department of the Woman's Club, having a membership of 140, has completed its program for the ensuing year. The first meeting is given over to a study of Indian songs and the next to negro music. Other programs are an operetta in costume, pioneer composers, MacDowell Day, present day song writers, Waterloo and Iowa composers, recent American composers, American orchestras and German influence on them, bird songs, influence of world war upon German music, and community singing for Armistice Day program. At three of the meetings they will have as their guests all departments of the Woman's Club and a silver offering will be taken for a fund to buy a grand piano. The Ross Conservatory of Music has an artist course this year with the first concert Oct. 25, by Josef Lhevinne. The other numbers of the course are: Flonzaley quartet, Dec. 9; Florence Hinkle, Jan. 24; Albert Spalding, March 2. The sale of season tickets has been good.

BELLE CALDWELL.

SIoux CITY TO HEAR MANY NOTED STARS

Business Men and Musicians
Unite to Bring Chicago
Opera to City

SIoux CITY, IOWA, Oct. 15.—With the coming of the Chicago Grand Opera Company to Sioux City on Monday, October 25, the music lovers will experience a treat that is calculated to arouse their enthusiasm and to contribute largely toward making the season the most brilliant in local history.

A double bill will constitute the premiere performance, made up of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "I Pagliacci" with Verdi's "La Traviata" for the second and farewell night. The appearance of the com-

pany is made possible by the formation of the Sioux City Grand Opera Association, composed of local business men and musicians.

The Civic Music Committee enters on its fifth season in presenting Sioux City with a five-number concert course. This year's offerings are Mary Garden, Arthur Middleton, Raoul Vidas, Harold Bauer and the New York Philharmonic Symphony, the first concert to be held in the High School Auditorium, November 20.

Among the new arrivals in the musical forces of Sioux City may be mentioned Harold Holst and Arthur Poister. Mr. Holst, formerly with the Cedar Falls Normal College and a pupil of L. A. Torrens of New York, will assist Mr. and Mrs. Paul Macollin in the vocal department of Morningside College Conservatory and also has accepted the position of bass soloist in the quartet of Grace M. E. Church. Mr. Poister, a young man of musical ability, has taken the position of Musical Supervisor in the High School. Mr. Poister spent the past summer in the classes of Josef Lhevinne.
W. C. S.

University of Wyoming

Division of Music of The College of Liberal Arts
Laramie, Wyo.

George Edwin Knapp, Director, Voice

Hazel Everingham, Piano, Theory

Carl F. Jessen, Piano, Organ, Theory

Ermine Thompson, Public School Music, Voice

Harry W. Thompson, Band Instruments

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4-Year Graduate Course

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Chorus, Glee Clubs, Band, Orchestra

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FESTIVAL WILL CROWN NEWARK, N. J., SEASON

Jersey Metropolis Supports Own Opera Company Orchestra and Oratorio Society—Alfred L. Dennis Forms Sonata Club to Encourage Chamber Music—Clubs Preparing for an Exciting Year

NEWARK, N. J., Oct. 15.—*Volvitur rota!* Again we stand at the beginning of a year of music, and as usual it promises to be the biggest year of them all. All of the old enterprises are going on with greater assurance of the public interest and hence with greater confidence and ambition. A few new things will probably rise above the skyline in the course of the season, bringing welcome additions to an already opulent supply of musical entertainment for Newark and the suburbs.

In fact, one organization that is new to music lovers here has already announced its plans. Newark had its orchestra music and its recitals by great artists, but there was nothing in the way of chamber music. There was no such thing as a chamber music audience. It was left for Alfred L. Dennis, a modest gentleman who does things without trumpeting them from the housetops, to organize the Sonata Club. Mr. Dennis called together Rodney Saylor, pianist, Isidor Werner and August Geisler, violinists, Robert W. Griesenbeck, violist, and Udo C. Gossweiler, cellist, and had these musicians give a recital at the Y. W. C. A. last April. The enthusiasm which resulted from this entertainment was so great that Mr. Dennis was able to announce that the list of subscription members in the Sonata Club was complete. The club will hear three concerts by its quintet, the dates being Dec. 1, Jan. 26, and April 6. That the aims of this organization are purely musical and that the members are not looking for personal publicity is apparent from the fact that it was impossible to coax a photograph from Mr. Dennis or any of his associates.

Louis Arthur Russell's Work

Another gentleman who quietly does all he can to develop talent is the well known authority on musical matters, Louis Arthur Russell. Through the backing of Lewis Straus, president of the Oratorio Society (Schubert), Mr. Russell has been able to carry on the work of that organization for more years than most residents here can remember. While no dates are available, the following events have been planned: First, the annual Christmas performance of Handel's "Messiah" with nationally known soloists; second, a repetition of Mr. Russell's composition, "The Triumph of Peace and Freedom," which was given for the first time last spring and which has been requested again for this season; and third, the annual Easter festival, with a program of French, Italian, and English composers, and probably a new work by an American. There will also be a series of historical recitals, taking up "Bach and His Contemporaries," "The Sonata School," "The Romantic School" and "Special Composers."

It is unfortunate that the plans of the Newark Festival Association are not available, the secretary of the organization having explained that the executive committee will not meet until late in October. It is probable, however, that the usual set of three concerts will be given next May, with the most popular soloists available, and with the huge festival chorus as the principal feature of the affair. The officers of the Newark Festival Association are: Wallace M. Scudder, president; Louis Bamberger and C. W. Feigenspan, vice-presidents; George Kuhn, secretary, and Alfred L. Dennis, treasurer.

The Newark Symphony Orchestra, of which Louis Ehrke is conductor, has not yet completed plans. Wallace M. Scudder, president of the Symphony, has settled upon the first concert for some time in November, with Mme. Schumann-Heink as soloist. The concert will take place in the Armory.

Newark's Opera

Last winter Biagio Roberti brought forward his Newark Opera Company and



GUIDING NEWARK'S MUSICAL DESTINIES

Left to Right: Biagio Roberti, Manager of the Newark Opera Company; Louis Arthur Russell, Conductor of the Schubert Oratorio Society; Louis Ehrke, Conductor of the Newark Symphony Orchestra.

made quite a hit with it at the Broad Street Theater, giving something like eighteen performances on Sunday evenings. While the company is Newark in location rather than in personnel, it is a desirable addition to our repertoire of musical entertainment. Difficulties with the members of the orchestra compelled Mr. Roberti to curtail his season this year, so that he has announced only three performances so far, to be given by the San Carlo Opera Company at the Broad Street Theater in co-operation with Mr. Roberti and M. S. Schlesinger, manager of the local playhouse. Two of these performances have already been given, and large audiences have responded, so that it is to be hoped a longer series will be scheduled for the remainder of the season.

Joseph A. Fuerstman will give his third annual series of concerts at the Armory this year. The dates have not all been decided, but the following have been announced: Geraldine Farrar, Nov. 4, Nov. 8; Schumann-Heink, Nov. 24; Kubelik, Madame Homer and Louise Homer, Jan. 24; Rachmaninoff, March 3; Gluck and Zimbalist, March 14; Fritz Kreisler, April 4. Caruso, Galli-Curci and others will also appear.

The Orpheus Club, a male chorus of male voices, of which Carl Bannwart is president, and Arthur Mees, conductor, will give its usual concerts this year, one in the winter months and one in the spring. The Orpheus has changed its methods by giving each program three times instead of once. It was felt that to give a concert only once after spending much time in preparation for it was a waste of resources, so the board of directors decided that the programs would be given three times, either as complimentary affairs or as benefit performances. This method will enhance the prestige of the club and build up a taste for male chorus singing. The recognition accorded the Orpheus Club in Newark is quite considerable, as is evident from the fact that the Prudential Insurance Company tendered the members of the chorus a banquet last spring in appreciation of their work, and George F. Reeve, former president of the Orpheus, did similar honors at an annual banquet in June.

The plans of the Lyric Club, Newark's chorus of women's voices directed by Arthur Woodruff, have not been announced.

The City's Composers

A word of recognition is due Newark's composers. Louis Arthur Russell's "Triumph of Peace and Freedom" has been the cause of inquiries from conductors all over the country and it will probably be performed in several places this season. A "Christmas Song" is Mr. Russell's latest work.

Dr. Edward Schaaf, who not only composes music but works quietly and effectively for the development of Newark's music and musicians, has figured frequently in the programs of the Newark Municipal Band concerts, and his compositions are becoming more and more popular. Dr. Schaaf is also well known as an authority on player-piano music and his articles on this subject have been widely read.

The summer months do not leave us entirely without music. For a number of years the management of Olympic Park has arranged a series of performances by the Aborn Opera Company, and, while it is impossible now to speculate concerning what may happen next summer, it is presumable that the same season of popular opera will be given as in the past.

The city also takes a hand in providing music for the summer audiences by arranging band concerts in the parks four times a week. Mart King is in

charge of this work, and his efforts have brought many thousands to hear the concerts.

The public schools also contribute something to the season's concerts. Orchestras and choruses of high school students are heard from time to time in excellent programs. The South Side High School has announced a performance of Shakespeare's "Midsummer Night's Dream," with the complete Mendelssohn music. Robert L. Joyce will direct the play and Philip Gordon the music.

PHILIP GORDON.

NEW ALBANY WILL HEAR LOCAL FORCES

Three Choral Societies and Two School Orchestras to Provide Concerts

NEW ALBANY, IND., Oct. 15.—Three choral societies will be in active work in New Albany this season, as well as the two school orchestras which earned enviable reputations last season.

The Treble Clef Club, made up of twenty women's voices, will give two concerts, one just before the holidays and the other in the spring. This chorus is under the direction of Elsie Hedden and Mrs. Henry Terstegge, with Hilda Dettlinger at the piano. Local soloists will likely be used, although the club frequently brings out-of-town singers to New Albany.

The New Albany Male Chorus, under the guidance of Bertram Heckel, will give two public concerts, the first in December, the other in May. The club comprises twenty-eight voices, with Otto Everbach at the piano. Local soloists will be used at the winter concert, while a visiting singer will probably fill this place at the spring concert.

The high school chorus of 150 singers will be used largely for school functions, as will the First and Second Orchestras and Band. The First Orchestra is made up of thirty-eight players, while the Second contains a lesser number. The band comprises twenty-eight players. It is the purpose of Director Bertram Heckel to bring out each of these organizations in concerts during the winter. As a special spring feature the combined musical forces of the school will present "The Pirates of Penzance" or "Erminie" in operetta form under Mr. Heckel's direction. A number of good voices are in this year's classes and these will receive the necessary training to enable them to sing the solo parts in the spring opera. The musical department will be assisted by the department of dramatics in this work.

HARVEY PEAKE.

Harold Land in his recent recital at Stockbridge, Mass., the New York baritone, included on his program Vanderpool's song "The Want of You" and won much applause for his singing of it.

FOUR CONCERTS FOR MANCHESTER, N. H.

Musical Association to Present Several Prominent Artists During Winter

MANCHESTER, N. H., Oct. 15.—Manchester music lovers have a treat in store for them the coming winter, when the Manchester Musical Association will present its annual series of four concerts in the Academy. The course will compare favorably in quality with any ever heard in New Hampshire. This is the sixth year that the local association has catered to the entertainment of the citizens of the community.

These gentlemen are Arthur B. Jenks, president; John A. Muehling, treasurer; Frank McBride, secretary; Rudolph Schiller, Harry C. Whittemore and Eugene F. Clough.

The concerts given last season were not only financially successful but the net receipts enabled the association to adjust a deficit incurred in 1918. The opening concert will be given at the close of November. The artists appearing will be the Russian pianist, Benno Moiseiwitch, and May Peterson, the soprano. For the second concert the star will be Frieda Hempel, soprano. The Harvard College Glee Club of seventy-five members, under the direction of Dr. Davidson, will appear as the third attraction.

Coming with the Harvard students is Ondricek, violinist.

The series will close with a concert given by Sophie Braslau and Hans Kindler, cellist.

Not only is this series of concerts an assured musical success but the tickets are subscribed for a year in advance so that the management is secure in the undertaking.

C. C. F.

WATERLOO, IOWA.—Mrs. Leo A. Hoffman, soprano, of Omaha; John Conrad, tenor, State Teachers' College, Cedar Falls, and Dr. Alphonso Dress, organist, Dubuque, gave a sacred concert at St. Mary's Church Sunday evening. They were assisted by the choirs of St. Joseph's and St. Mary's churches. Dr. Dress is organist of Columbia College, Dubuque, and Mrs. Hoffman is one of the leading singers of Omaha.

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Choral Bodies to Provide Toronto with Wealth of Music

Three Day Festival by Mendelssohn Choir, Aided by Philadelphia Orchestra and Noted Soloists Will Crown Eventful Season—Suckling to Present Leading Orchestras and Many Famous Artists—Oratorio Societies and Numerous Other Organizations Will Produce Important Works

TORONTO, Oct. 15.—If the number of musical events already assured can be taken as any indication, Toronto is entering one of the most active and successful seasons in its history. In addition to the many outstanding features of a local nature, many of which loom high from a musical point of view, the number of outside artists and organizations already booked to appear here during the season is probably a record and considerably in advance of last season.

The rapid manner in which seats were taken up for the Caruso concert, the first big attraction of the season here, in spite of the extremely high prices asked, as well as the manner in which other attractions have been patronized, promises well for the season ahead.

Toronto is happily blessed with an excellent auditorium for musical events where large audiences have to be taken care of. Massey Hall, a rich man's bequest to the city, is of proportions ample enough for most musical attractions. There are also a number of smaller auditoriums such as Foresters' Hall, the Masonic Hall and the Technical School that are sufficiently large for many events of a local nature. There are two local theaters of average seating capacity that are used for operatic engagements—the Royal Alexandra and New Princess.

A big season's program is already mapped out by I. E. Suckling, who is the most prominent man in musical management in the city. Last year he brought a number of musical attractions to Toronto that greatly enriched the musical life of the city and his list this season is a much more extensive one. His first offering this season was Enrico Caruso, who was heard here on Sept. 30 by arrangement with the Metropolitan Musical Bureau. Tetrassini will appear here under his management early in the new year. The New York Symphony Orchestra, New York Philharmonic and La Scala Orchestra are other attractions of the latter half of the season. Among those already arranged for by Mr. Suckling are: Oct. 22, London String Quartet; Nov. 2, Florence Easton and Maurice Dambois in joint recital; Nov. 11, Toscha Seidel in violin recital; Nov. 20, Anna Pavlova with Symphony Orchestra and Drury Lane Ballet; Nov. 30, Mischa Levitzki in piano recital; Dec. 1 and 2, Arthur Rubinstein, pianist, and Isadora Duncan Dancers; Dec. 13, Mme. D'Alvarez, contralto, in recital.

Tetrassini will open the second part of the season. Other Suckling attractions already booked include La Scala Orchestra with Toscanini on Jan. 28; Cecil Fanning in recital on Feb. 14; New York Symphony Orchestra, Walter Damrosch, conductor, Feb. 28; Ignaz Friedman in piano recital on March 4; Jan Kubelik in violin recital on March 15, and New York Philharmonic Orchestra, Josef Stransky, conductor, March 21.

Norman Withrow's Plans

Norman Withrow, although prominent in bringing many musical attractions to the city, does not pose as a musical manager. He is first and foremost manager of Massey Hall. That being a public auditorium, his first thoughts are to give service to the public and to balance the attractions offered there to the best advantage of all concerned. The attractions he brings to the city are to fill out the season in a satisfactory manner. His own interests are quite secondary to those of others who may have attractions to offer. Nevertheless, he has a number of prominent artists booked to appear during the coming season as well as a number with whom negotiations are being carried on. Edward Johnson, the tenor, will appear here under his management Oct. 29. Three or four other offerings will be made to fill in the season before the new year, probably a

joint concert by Alma Gluck and Zimbalist being one of the features. Sir Philip Gibbs will appear early in the new year with Tom Burke on Feb. 7 and Max Rosen on Feb. 18. Louis Homer will be here on March 7 while Mabel Garrison and the Boston Symphony Orchestra are other proposed features.

Three Day Festival

Plans are already well advanced for the annual festival of the Mendelssohn Choir, one of the leading musical organizations of Toronto as well as of the whole Dominion. The choir will again be under the direction of Dr. H. A. Fricker, who attained such success with it last year. The membership is already filled out and there is every promise that Dr. Fricker will have under his baton this year one of the finest bodies of singers ever heard in Canada.

An important change has been made in the dates of the concerts which are usually held in February. This year they will be held on April 11, 12, 13, forming a fitting close to a musical season that promises to average very high. The change was made principally to allow of proper orchestral arrangements but will allow a longer season for rehearsals which are being commenced early. The Philadelphia Orchestra, under Leopold Stokowski, has been engaged for this year again and in addition to providing accompaniments for the choir will give a matinee on April 13.

Among the choral efforts of the choir will be "The Sea Symphony" by R. Vaughan Williams, for soprano and baritone soloists, chorus and orchestra. "England," by Dr. Ernest MacMillan of Toronto, which was rendered last year, will be repeated again this year. Special interest is given to this composition from the fact that it was composed by Dr. MacMillan while detained in a German prison camp and won for him a degree of doctor of music from Oxford University. Debussy's "The Blessed Damosel" for soprano soloist, chorus, women's voices and orchestra, will be another feature, and three Wagner compositions will be given: "The Grail Scene" from "Parsifal"; Chorus from "The Flying Dutchman" and "The Rhinemaiden's Scene" from "The Twilight of the Gods." A member of a *cappella* works, in which the choir were very successful last year, will be offered, including the "Hymn," Sibelius, for men and Ave Maria, Gustav Holst, for women. "The Miracle of St. Raymond" and "The Silversmith," Spanish folk music edited by Kurt Schindler, and a number of other *a cappella* works will be offered. Altogether a fine program is promised and a most successful series of concerts should be the result.

Other Leading Choruses

The Oratorio Society, of which Dr. Edward Broome is conductor, has this season arranged three concerts, two evenings and one matinee. The Detroit Symphony of 100 players will again assist at the concerts. Cyril Jenkin's new choral work "Freedom" which has created quite a stir in England, will be sung Feb. 11. Solos for soprano and bass with chorus and orchestra are called for. The matinee will be entirely instrumental, Ossip Gabrilowitsch being soloist and conductor. The evening of the 12th will be taken up with Frank's "Beatitudes" (first four) and a mixed program of orchestral and choral numbers. The Oratorio Society has no committees, no guarantors, and is sponsored entirely by its conductor, Dr. Broome, who has done excellent work in the ten years of concert-giving in Toronto. The secretary of the society is W. McCaig and the chorus registrar, Walden Jones, both keen and alert business men.

The National Chorus, under the direction of Dr. Albert Ham, gives every promise of a repetition of past successes. The chorus made an appearance at Massey Hall on Sept. 17 at the welcome to the delegates of the British Empire Chamber of Commerce and acquitted itself very creditably. A number of voices have been added to the chorus which has



FACTORS OF TORONTO'S MUSICAL BRILLIANCE

Above: Exterior of Massey Hall, Toronto's Fine Auditorium for Musical Offerings. Lower: The Stage of Massey Hall. Inserts: No. 1—Dr. Edward Broome, Conductor of the Oratorio Society. No. 2—I. E. Suckling, Prominent Musical Manager, Who Has a Record List of Offerings Booked for the Coming Season. No. 3—Dr. H. A. Fricker, Conductor of the Mendelssohn Choir, Which Holds a Three Day Musical Festival Each Year. No. 4—Norman Withrow, Manager of Massey Hall.

settled down to its regular rehearsals for its annual concert which will be held in Massey Hall Jan. 23. The numbers selected for the program embrace compositions by Tchaikovsky, Stanford, Elgar, Lloyd, Robertson and Arensky. These will be for the most part *a cappella* numbers. The assisting artist is Pablo Casals, the cellist. Among the latter-day English compositions, which have not been heard here, that will be offered are: "Celtic Hymn" Robertson; "A Carol of Bells" by Stanford; and "The Rosy Dawn" by Lloyd.

Choruses Are Active

Toronto is very strong in choruses, other organizations that put on annual concerts in Massey Hall with success being: The Knights of Columbus Choral Society, under the direction of D. A. Morel; The Toronto Choir under the direction of H. E. J. Vernon; The Toronto Male Glee Club under Albert Downing and the Toronto Male Chorus under Ernest R. Bowles. The Scottish Chorus, under the direction of George Neil made its first appearance last year and is now carrying on rehearsals for a second concert. The T. Eaton Choral Society that made its initial appearance last year will give another concert in Massey Hall the latter part of March. The Toronto Male Chorus will give its concert in March also. The Elgar Choir of Hamilton, under the direction of E. Bruce Carey, which has attained a fine record as a choral organization, appeared in Toronto last year after its concert in its own city but it has not definitely decided whether it will visit this city this season or not.

The outlook for grand opera in Toronto this season is not very promising. At least there is nothing definite in connection with the appearance of outside organizations, although negotiations are pending for a brief season of the Chicago Opera Association. Maestro Creatore and his grand opera company appeared here in repertoire last week when a number of popular operas were presented. The Savoyards Operatic Society, a local organization which presented

"The Gondoliers" at the Princess Theater for a week last spring with considerable success is planning to produce two operas during the coming season. During the week of Nov. 22 it will present Sullivan's opera "The Pirates of Penzance" at Massey Hall, Reginald Stewart conducting.

A great deal of the regular musical life of the city centers around the conservatories of music which have done much to promote a greater demand for good music in Toronto. All the prominent schools wind up their seasons with concerts of no little merit in Massey Hall at which graduating pupils in the various departments appear. The conservatories do a great deal to foster chamber music. The season is marked by numerous concerts and recitals in the colleges by pupils and members of the faculties. At the Toronto Conservatory of Music there is the Conservatory Orchestra under the direction of Frank E. Blachford, who, was concert master of the Toronto Symphony Orchestra when it was functioning.

A new singing society has been formed at the Toronto Conservatory of Music this season under the direction of Dalton Baker. At the Canadian Academy of Music, the Academy String Quartet has for a number of years ranked high as among the important features of the city's musical activities.

Dr. A. S. Vogt, after an absence of six months in California, returned much improved in health to resume his duties at the Toronto Conservatory of Music. The extraordinary growth of the Conservatory in recent years, however, has necessitated the appointment of an assistant director. On Dr. Vogt's recommendation, the Board of Governors have appointed Dr. Healey Willan as assistant musical director. He will continue to act as head of the Theory Department, but will be obliged to limit the number of pupils. Altogether, 5000 students have enrolled in the main institution and its various branches. Lectures on the various aspects of music, historical, the-

(Continued on page 224)

TORONTO, CAN.

[Continued from page 223]

oretical, and practical will be given at intervals, and the already strong faculty has been strengthened by the addition of Ferdinand Fillion, Mme. Fern Coltre' Fillion and Mr. Carlos Buhler, the South American pianist, to the violin, vocal, and pianoforte departments respectively. The usual students' concerts, orchestral, instrumental, and vocal, will commence early in the fall and these, together with recitals by prominent members of the faculty, will constitute a year of exceptional activity and interest.

The Canadian Academy of Music of which Dr. Alfred Bruce is managing director, opened its season with a Special Teachers' Course which was well attended by teachers from many parts of Ontario and the West.

More Chamber Music

The Musical Art Course of chamber music concerts this year will include a series of four quartet, two trio and two sonata evenings given by members of the faculty and artist students. The artists include the Academy String Quartet, Luigi von Kunits, first violin; Harry Adaskin, second violin; Alfred Bruce, viola; George A. Bruce, 'cello; Pianists, Frank S. Welsman, Dr. Ernest MacMillan and Reginald Stewart and soloists from the Morando Studio.

At Hambourg Conservatory

The Hambourg Conservatory of Music was not entirely closed at any time during the summer but opened formally for the work of the tenth season on Sept. 1. Considerable decorating has been done, and the building presents a more attractive appearance than ever. New students were being enrolled all through the summer and everything points to a very active season. While regret is felt over the departure of Signor Carboni who has gone to New York, the coming of Mme. Lucia de Munck, gifted Belgian prima donna, Mrs. Ruth Cross and Richard Tattersall, with Campbell McInnes as vocal adviser, gives the conser-

vatory an extremely strong vocal staff. A number of promising young piano teachers have been added: Margaret Boswell, Myra Chamberlain, Eleanor Griffith, Mrs. Harvey, Florence Hicks, Hazel Jamieson, Mrs. Long, Edward Magee, Jessie Spires and Maurice Turland, while Harold Wallace's name reappears. New violin teachers are Mrs. Angel Cooper, Mrs. Challenger, Mrs. Harvey and Rosaling Palmer.

Concert activities connected with the conservatory will be increased this season. The Hambourg Trio are increasing their annual Toronto series of concerts from three to five appearances. This important organization with J. Campbell McInnes, is scheduled for New York and Boston recitals as well as appearances at Columbia University and Brooklyn Academy of Music in January. Negotiations are being completed also for a series of five concerts at Queen's University, Kingston, Ont. The Hambourg Concert Society was founded in 1910 for the purpose of introducing classical and modern masterpieces of instrumental music to Canadian audiences. The increasing response of the musical public has been most gratifying and full houses have been the general rule for the past two seasons. The Hambourg Trio consists of Jan Hambourg, violinist; Boris Hambourg, 'cellist, and Albert Guerrero, pianist.

Mme. de Munck appears in recital at Massey Hall on Oct. 14, Richard Tattersall and Boris Hambourg assisting. Ernest J. Farmer will give a recital in November when he will play some numbers by his former pupils, Colin McPhee and Gerald Moore. Broadus Farmer and George E. Boyce will present their pupils in Massey Hall in November. Miss Falconbridge and Senor Guerrero will also give a pupils' recital in Foresters' Hall in October and December respectively.

Altogether the musical season in Toronto gives every indication of being a most successful one and is being looked forward to with confidence by the prominent men in musical activities in the city.

W. J. BRYANS.

Better Auditorium Facilities Is Asset to Music in Albany

Reconstructed Armory Will Make Attractions at Popular Prices—New Bureaus Organized to Develop Musical Appreciation Throughout That Section of State—Clubs to Study Music of Various Countries—Community Chorus Plans Innovations—Many Concerts by Visiting Artists to Be Given

ALBANY, N. Y., Oct. 16.—The greatest musical season in the history of Albany is promised by those interested in the promotion of musical enterprises, and anticipated by an increasing number of music lovers. The lack of an adequate auditorium has been a discouraging factor in planning the appearances of artists, but this difficulty will be removed this season by the leasing of the State Armory by Ben Franklin, manager of the Franklin Concert Company, who will better the acoustics by adding a large sounding board. Harmanus Bleeker Hall has heretofore been used, but the limited seating capacity has made many concerts unsuccessful from a financial viewpoint.

The Franklin series opened Oct. 15, with the appearance of Galli-Curci and assisting artists, to be followed by Sergei Rachmaninoff, pianist, Nov. 24; Carolina Lazzari, contralto, of the Metropolitan Opera, and Cornelius Van Vliet, Dutch 'cellist, in joint recital, Jan. 12; Toscha Seidel, violinist, Feb. 16, and the Isadora Duncan Dancers, March 30. Other special concerts will be arranged during the season. The use of the armory will result in more popular prices.

The Capitol Concert Bureau, Inc., was organized late last season with Louis F. Schutter, president, and Katherine O'Reilly, manager. No announcement has been made regarding the activities of the Bureau this season, but a course of concerts is expected to be given here and in other nearby cities. The board

of directors comprises men and women interested in music throughout Northern New York and Massachusetts.

A new musical organization, the Eastern New York Chapter of the American Guild of Organists, has been organized following the visit of Dr. Victor Baier of New York, warden of the Guild and organist of old Trinity Church of New York, to Albany in September. T. Frederick H. Candlyn, organist of St. Paul's Episcopal Church, was elected dean; Florence Jubb, secretary, and Russell Carter, State Supervisor of Music of New York, treasurer. The membership comprises: Joseph D. Brodeur, Harry Alan Russell, T. Frederick H. Candlyn, Esther D. Keneston, Harmon Stuart Swart, Lydia F. Stevens, Russell Carter, Dr. Harold W. Thompson, Florence Jubb, Floyd H. Walter, of Albany; Clara Stearns, Townsend Heister, Richard P. Law, Eva C. Lewis and James McLaughlin, Jr., of Troy; Frederick W. Quinlan and Kenneth W. Rice of Amsterdam; May E. Melius and Frank J. McDonough, of Rensselaer; George J. Abbott and Daniel D. Crough, of Schenectady; Richard J. Hartigan, of Cohoes; Harriet M. Dwight, of Coxsack; Elmer A. Tidmarsh, of Glens Falls, and Willard E. Retallick, of Watervliet.

The Albany Community Chorus has begun its fourth season, which is expected to be the most successful in its history. The directors are planning many innovations in songs and musical entertainments. St. Mary's chorus of choir boys, led by Dr. Ernest T. Winchester, will feature the opening meet-

ing. Soloists will be heard at each rehearsal and moving pictures will be used for intermission. Elmer A. Tidmarsh of Glens Falls will again be the conductor, Mrs. James S. Kittell, accompanist, and Roessle McKinney, chairman of the board of directors.

Ambitious Plans for Musical Club

The Monday Musical Club, with an increased membership, has arranged a most ambitious plan for the season's work, which will be the seventeenth of its existence, having an active membership of almost 100 soloists and 300 associate members. The outline of the work for the season is as follows: Oct. 25, "Women's Work in Music," topic and program of women's compositions; Nov. 8, an organ recital and oratorio, arranged by Lydia F. Stevens and Mrs. J. Malcolm Angus; Nov. 22, "Development of Russian Music," with a program of Russian compositions; Dec. 13, "Carols of All Nations" and a program of Christmas carols; Jan. 10, "Mrs. H. H. A. Beach, Composer," and cantata, "The Chambered Nautilus"; Jan. 24, "Italian Schools of the Nineteenth and Twentieth Centuries" and program of Italian music; Feb. 14, lecture recital, "Chamber Music," lecturer to be selected; Feb. 28, "Haesche, Denée and Arthur Foote, Composers," and cantata, "Young Love's Bride"; March 14, "Music of Scandinavia" and program of Scandinavian music; March 28, recital in Chancellor's Hall, artists to be announced; April 11, "Nature in Music"; April 25, "Cowan, Schumann, Gounod and Liszt, Composers," and program of their compositions. A chorus of thirty members, organized under the direction of Mrs. Archibald Buchanan and conducted by Elmer A. Tidmarsh, will appear in concert and upon other public occasions. The officers are as follows: President, Elizabeth J. Hoffman; vice-presidents, Mrs. Archibald Buchanan and Mrs. Wendell M. Milks; secretaries, Mrs. Leo K. Fox and Mrs. J. Malcolm Angus; treasurer, Agnes E. Jones; directors, Mrs. Horatio S. Bellows, Mrs. George D. Elwell, Mrs. William B. Smith, Mrs. Frederick B. Stevens and Lydia F. Stevens.

Clubs to Sponsor Artists' Concerts

The Music Section of the Albany Woman's Club will present a course of three recitals this season, under the direction of Marguerite Heisler and Mrs. Andrew Macfarlane. Nov. 13, Thomas Wilfred, singer of old songs and ballads and player of the twelve-string arch-lute, will be heard. Jan. 15, Fred Melius, pianist and improvisator, will give a recital and talk on improvisation. March 12, a violin ensemble program will be given with soloists to be announced.

For the first time the Albany Institute, Historical and Art Society has added music to its winter course of lectures and entertainments. Three musical evenings are scheduled: Annie Louise David, with a harp recital; Marguerite Potter with interpretation of songs of the South, and Joseph Calhoun, in the songs of Scotland, with orchestral accompaniment.

The Liszt Chorus, organized last year by Henry Hammecher, organist of Our Lady of Angels Church, has begun rehearsals for this season's work, and one or more concerts is planned and it will also be heard at public functions. The St. Cecilia Double Quartet, of women soloists, conducted by May E. Melius, will be heard on many occasions.

Männerchor Resumes Activities

The Albany Männerchor, conducted by Henry Hammecher, is planning a concert early in the season and may also be heard later. It has fifty active members and a larger number of associate members. A summer concert and picnic is already being planned.

The Music Teachers' Association will sponsor one important concert this season and at the regular meetings extensive music programs will be given by advanced pupils of the various members. The officers are: president, Ermina L. Perry; vice-president, Pauline Harris; secretary, Florence Page; treasurer, Elizabeth Kliest.

The Mendelssohn Club, of male singers, conducted by Dr. Frank Sill Rogers, will give the usual series of three concerts, at which assisting soloists will be heard. Harry Alan Russell is the accompanist.

The schools of Albany will emphasize music more strongly this year than heretofore. The Harmonic Circle of the Academy of Holy Names will have three evenings of music at which artists will assist the advanced pupils in concerts. Mrs. Martin H. Glynn is chairman of the committee which will plan enter-

tainments. Alfred Y. Cornell of New York has begun his seventh year as vocal instructor.

Dr. Harold W. Thompson is the new head of the music department of the New York State College for Teachers, succeeding Samuel B. Belding. He will be assisted by T. Frederick H. Candlyn. Courses of musical appreciation and harmony will be opened to those who are not students of the college and will be directed by Mr. Candlyn. Community "sings" and organ recitals by Dr. Thompson will also be features. A girls' chorus and orchestra will also be formed in the High School department of the college. Ernest G. Hesser, former director of music in the State College for Teachers at Bowling Green, Ohio, has begun his work in the Albany public schools as the successor of the late Edward G. Futterer. The High School orchestra of sixty pupils has begun rehearsals.

OPEN AIR OPERA TO BE FEATURE IN TAMPA, FLA.

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Concert Course Offered

TAMPA, FLA., Oct. 16.—Grand opera in the dead of winter in the open air is being eagerly awaited by Tampa musicians and the thousands of visitors who come here each winter as tourists. Although consummation of the plan for winter outdoor opera depends somewhat upon an early ending of the great strike in the cigar industry, those most conversant with the situation are confident that "Aida," at least, will be produced with Metropolitan stars featured in the casts which were heard in open air performances at Roosevelt Field in New York and at Hartford, Conn., where Giuseppe Interrante was the directing figure.

Mr. Interrante proposes to assemble the choruses of the several Latin stock companies here for rehearsals previous to the arrival of the soloists and orchestra from New York. Hipolito Lazaro, the Spanish tenor; Frances Peralta, soprano; Greek Evans, baritone; Nino Ruisi and others probably will be included in the stellar rôles.

S. Ernest Philpitt will give his second annual concert course here this season, the dates being each Thursday beginning Jan. 27, and continuing to March 24. The concerts will be held in the auditorium of the Tampa Bay Casino. The opening attraction will be Mme. Ernestine Schumann Heink, the contralto, who will be followed by the Letz String Quartet, featuring Emma Roberts, contralto. Albert Spalding, violinist, will be followed by Jean Gerardy, 'cellist, and Arthur Rubinstein, pianist. The next trio of musicians will be Mana-Zucca, composer-pianist; William Robyn, tenor, and Christine Langehan, soprano, with Paul Althouse, tenor, closing the series.

"Music in Its Relation to History" will be the theme of the Friday Morning Musicale—the women's music club—for the coming season, its relation to legendary lore not being omitted. Each program will feature some period such as Biblical, renaissance, and mediaeval. The officers of the club are: Mrs. C. A. McKay, president; Mrs. J. A. M. Grable, first vice-president; Mrs. Carl Hill, second vice-president; Mrs. J. R. Fielding, recording secretary; Mrs. Carl Mewborn, corresponding secretary; Mrs. S. W. Jackson, treasurer; Hulda Kreher, musical director; Mrs. J. P. Shaddick, chorus director; Mrs. Robert Nunez, chorus accompanist, and Mrs. Ernest Kreher, orchestra accompanist. A musical pilgrimage to St. Petersburg's Club will be included in the season's social affairs.

E. S.

Vera Smirnova to Teach in Votichenko Studio

Vera Smirnova, the singer of Russian gypsy songs, has rented the Votichenko studio, during the absence of Mr. and Mrs. Sasha Votichenko, who are traveling in France, Spain and Italy. Mr. Votichenko is giving a number of tympanon recitals abroad, and is also engaged in adding to his collection of folk legends and songs. The Votichenkos may go to Russia before returning to the United States.

Edmonton, Alberta, Maintains a High Standard in Fields of Musical Culture

A Pioneer in Music Festivals in the Far Northwest, the City Is a Center of Various Types of Musical Activity—Has Many Choruses, Bands, and an Excellent Symphony Orchestra—School Music Carefully Looked After

EDMONTON, ALBERTA, Oct. 16.—As far back as 1907 Edmonton originated a musical festival for the express purpose of encouraging the study of choral works from the repertoire of great composers, this festival being kept up steadily each year since, only becoming a provincial affair in 1916. The pioneer musicians who had to do with the formation of the first festival, and who for over twenty years have done much to foster the growth of music in the city, were Howard Stutchbury, Vernon Barford, A. A. G. O.; C. E. B. K. Cox and the late Dr. Cobbett. Vernon W. Barford is still active in musical matters here, and is conductor of the festival chorus, which body is always composed of Edmonton singers. During the past decade Vernon W. Barford has become known as the "local pioneer in music."

This year a light opera is to be produced by a new group of players, under the direction of Herbert Wild, A. R. C. O., formerly organist and choirmaster of Lichfield Cathedral, England, now of Robertson Presbyterian Church, while the leading spirit in the direction of stage matters will be R. L. Bateman, also an English musician and baritone of ability. The comic opera chosen for this season is Gilbert and Sullivan's "Yeoman of the Guard" and the Kiwanis Club will sponsor the performances.

Has Symphony Orchestra

Like all other ambitious towns, Edmonton has now a symphony orchestra. This organization is by no means new, for it was originally formed under the cognomen of the "Edmonton Orchestra" in 1915. During the past few weeks, however, it has been felt that a change should be made, and that a genuine symphony organization should be established and incorporated. This has been done, and preparations are now under way to secure support by means of subscription. Eight concerts will be given during the season, on Sunday evenings. Albert Weaver-Winston, conductor of Pantages Orchestra, and a former member of St. Joseph's (Mo.) Symphony Orchestra, will be conductor. For several years under his directorship the Edmonton Orchestra gave successful Sunday evening concerts, this effort doing much during that time to promote an appreciation of good orchestral works locally. From now on the work of the orchestra must be established on a solid financial basis, hence the call for subscribers which is at present in progress. This is doubly necessary because of a blue law which forbids any charge being made for admission to Sunday concerts. This law is really meant to discourage even the performance of good music, but it has failed in its objective, for the public supports such concerts very heartily and expenses are usually met by means of a liberal collection.

In the work that has grown up around the choral bodies of the city the influence of Yorkshire and middle England has been quite plain. Englishmen from Yorkshire, fellow Britishers from Wales and Scotland, have all combined with the idea of duplicating the musical influences left behind. The result is that some fine church choirs, male choruses and other musical bodies have been formed. Our settlers have accustomed themselves to the idea of orchestral assistance in choral works, so the new symphony orchestra should have enough to do to maintain the standard of tradition which they brought from years of training in orchestras of Manchester, Glasgow, Edinburgh and London.

Music in the Schools

Music in the schools of Edmonton is in a flourishing condition. Each year a splendid school concert is given by 1200



IN MUSICAL FOREFRONT OF EDMONTON, ALBERTA

From Left to Right: Albert Weaver-Winston, Conductor of the Edmonton Symphony Orchestra; Mrs. David Bowman, President of the Edmonton Women's Musical Club; Vernon Barford, Pioneer Conductor.

to 1400 children, under the direction of J. Norman Eagleson, Mus. Bac., superintendent of music in the schools. Every encouragement is given to the development of music in school life by the provincial government through the Department of Education, the array of talent at the annual musical exhibition being something that the city is very proud of. Splendid work is being done in the numerous schools of the city, Superintendent Eagleson receiving heartiest co-operation from the teachers of the various classes. Much benefit has also been derived from the establishment of a music course in the teachers' summer school, the Department of Education being directly responsible for this. Music credits have also been arranged for in the high schools this year, with the possibility of extension to the other schools at some future date. School orchestras have also been growing in popularity in the high schools.

Two years ago there was formed a large choral body, with high ambitions, and named after the Toronto organization, "The Mendelssohn Choir." Mrs. E. K. Broadus, wife of Professor Broadus,

of the Department of English at the University of Alberta, was elected honorary president and Mrs. Orme-Wallace became the active and energetic president.

This city also boasts of an excellent male voice chorus, conducted by an enthusiastic Welshman, W. J. Hendra. Its personnel is largely composed of men who have sung in similar choruses since boyhood, many having been taught to read music from the Tonic Solfa system, so prevalent in Britain and so useful in making rapid sight readers.

Several Military Bands

Military bands which have been the outgrowth of the war years are more numerous than ever. They are very popular indeed, and none more so than the band of the G. W. V. A. Fred Timberlake, the conductor of this band, received his training at Kneller Hall, London, England, the home of military bandsmen.

Several members of his band have also been cradled in music in British military groups from which many of the finest players have sprung.

May Festivals Are Prosperous Undertakings in Greeley, Col.

GREELEY, COL., Oct. 16.—This town will be on the musical map more than ever this season. An excellent Lyceum Course has been announced, Reed Miller and Nevada van der Veer appearing among the attractions. The managers of the May Music Festival announce

orchestras at that time, besides several well-known singers. In November, the Gray-Lhévinnes will give a concert under the local management of J. C. Kendel of the Colorado State Teachers' College.

The Fortnightly Musical Department of the Greeley Woman's Club, Mrs. H. E. Munger, president, has an interesting program mapped out. So far as known at this time it will not branch out into public concert giving, but will confine itself to study and the giving of regular programs with local talent. Della Hoover of Denver, violinist, is one exception, and another is an illustrated lecture, "Musical Interpretation of Art in Tableau," to be given by Edward Kaminski. The club is specializing in the study of the sonata form.

The Music Society of Denver sent out invitations for a musical conference, which was held in Denver, Oct. 18, 19 and 20, for the purpose of organizing a State Music Teachers' Association. J. C. Kendel of Teachers' College at Greeley was one of the speakers.

The Municipal Auditorium, which was so hopefully heralded a year ago, has been lost in the shuffle of high prices, but we still have with us the Sterling Theater, seating 900, and the spacious College Auditorium. The Presbyterian, Methodist, Christian and Congregational churches are also well arranged for concert purposes.

Greeley has an excellent orchestra, the Philharmonic, J. C. Kendel, director, and an Oratorio Society under the same musical leadership.

It is hardly fair to write a musical survey of the town without mentioning the two theater orchestras, which do so much in bringing good music to the masses. At the Sterling, Ramon Hunt is the leader, and at the Rex C. B. Griffith. Lotta Wells Clark.



Mrs. H. E. Munger, President of the Fortnightly Musical Department of the Greeley Woman's Club.

that a surplus in the treasury makes a more elaborate program possible next spring. Chas. Hensen and J. C. Kendel are planning to bring one of the large

Direct Musical Promotion by Local Newspaper

But this is not all. Edmonton Journal, the leading daily paper, during the past three years has done much directly to promote the cause of music. Every week its supplement has contained a lively and growing section, devoted entirely to music and musical advertising. Like Mr. Jamieson, of the Vancouver Sun, its editor has had every encouragement to develop the work and increase it to a fair-sized supplement at special seasons of the year. Not only does the Journal promote musical development through the publicity of its pages, but it supports a splendid brass band, known as the Edmonton Journal Newsboys' Band. This has been maintained for many years, and on one occasion the boys accompanied the local Rotarians to a convention in Boston, where they were right royally entertained. The Journal Newsboys' Band has been a source of great benefit to the young lads who joined. It has been a great factor in developing the members into good citizens and excellent musicians. Its moral effect has been undoubted.

Women's Musical Club

No resumé of the factors which have gone to build up the musical life of Edmonton would be complete without mention of the work of the Women's Musical Club. During the visit of Dr. Vogt, of Toronto, to the musical festival, it was noted that the musical clubs of Canada, those of the women especially, were doing much good work. Indeed, he remarked that many a talented musician had hesitated to put his repertoire to the test of an appearance before any one of these clubs, and from experience he knew that Edmonton ranked as high as the others in this respect. Mrs. David Bowman, president of the local club, has entered upon her second term of office this year.

Public bodies of business men are giving attention to music to a greater extent than ever before, and our Rotary and Kiwanis clubs never hold any function whatever without some music that is music. The Edmonton Rotary Club maintains a male voice quartet, the half of which is Welsh—hence the quality of the music sung. With all such factors in daily evidence Edmonton can surely take her place as an important center in the musical life of the Dominion. With so many educational and governmental facilities right at her door she cannot very well be ignored in the musical life of the province or of the nation. M. H. A.

OBERHOFFER'S MEN PLAY IN EDMONTON

Famous Orchestra Welcomed to Canadian City—Huge Success for Macbeth

EDMONTON, ALBERTA, Oct. 11.—The Minneapolis Symphony has been here and has gone, and for several days after many of those who heard remained in a dream of delight. The concert took place on the worst night in the whole year as far as weather conditions were concerned, the rain coming down in torrents. The management had arranged for the orchestra to appear in the Arena, which is situated four miles out of the city. Naturally there was much grumbling on the part of those who had to travel so far on a cold, rainy evening. The Arena is not suitable for a concert, and considering the inadequate heating facilities, it is a poor place for musical instruments. Evidently the box office was more concerned by the size of the building and the possible receipts than by any other consideration. The orchestra under Emil Oberhoffer afforded great pleasure to Edmonton music lovers with the "Pathétique" Symphony by Tchaikovsky, the "Preludes" by Liszt, and the "Tannhauser" overture.

Florence Macbeth won all hearts. Never has such enthusiasm been displayed in regard to any singer during the past three years. Miss Macbeth sang "Charmant Oiseau" from "Le Perle de Brazil" in a marvelous fashion, and almost galvanized the audience into forgetting it was cold. Her notes rang out clear and sweet, and she sang as an encore "Lo, Gentle Lark," with flute obbligato. Other solos by Miss Macbeth included "The Bell Song" from "Lakmé" with harp accompaniment, and as encore, "Annie Laurie," which demonstrated her ability to sing a Scottish song in a manner that touched the deepest rooted sentiments of any critical Scot present. M. H. T. A.

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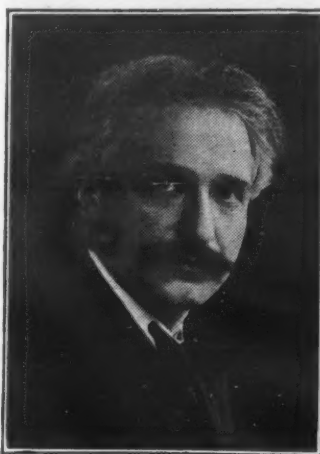
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Salina Spreads Music's Gospel Throughout Kansas

San Carlo Opera Company, Scotti Forces and Other Organizations Will Invade the "Golden Belt" Region—Mrs. Shipman to Foster More Concerts in Central and Western Section of State—Festivals to Play Prominent Part Next Spring, with Many Eminent Soloists

SALINA, KAN., Oct. 15.—In the center of the golden wheat fields of Kansas, located on the great Golden Belt east to west highway, Salina with its mills is affectionately called "The Buckle on the Golden Belt." Salina folk are alive to their musical possibilities as well as financial gain and the 1920-21 season will bring the finest musical and literary artists and organizations that she has ever known.

The musical season opened Sept. 26 with Harold Bachmann's "Million Dollar Band" in afternoon and evening concerts in Kenwood Park. This opening of the Salina Fall Festival and Prosperity Week brought two capacity crowds.



Arthur Westbrook, Dean of Music, Kansas State Agricultural College, Manhattan, Kansas, and Director of the Spring Music Festival

The Salina Civic Music Association, which is in its third year, has substantial business men among its directors; and will sponsor a performance of San Carlo Opera Company in Convention Hall early in December.

The annual spring music festival, financially guaranteed by the Chamber of Commerce, will present in May oratorio and operatic performances and an artists' night, school children pageants and concerts by municipal organizations.

The 1921 spring civic music festival bids fair to surpass 1920 and plans are now being made by the board of directors. Directors are:

President, Jesse Smith; vice-president, Mrs. Edward Miller; secretary, Winifred Neptune; treasurer, Charles Bren, secretary Salina Chamber of Commerce; Dean Ernest L. Cox, of the music department of Wesleyan University, and George W. Barnes, director of Salina Oratorio Society, are both directors in the Civic Music Association.

The Scotti Grand Opera Company will give its only Kansas performance in Convention Hall, Oct. 21.

Wesleyan University announces a course of several numbers, one of which will be Oscar Seagle, baritone, Nov. 16.

Mrs. Shipman will probably bring a series of three artists in matinee musicals before the holidays. While her numbers are not yet announced they will probably include Mrs. Edward MacDowell, Emma Noe, soprano of the Chicago Opera, and Frances Pelton-Jones with her harpsichord.

With *MUSICAL AMERICA*'s Salina correspondent as the axis, the musical prospectus of Central and Western Kansas swings its pendulum in three wide directions.

Sixty miles east is Manhattan, with the Kansas State Agricultural College, which has a splendid music school. At Manhattan the moving spirit of the college activities is Dean Arthur Westbrook, baritone, director of everything musical

in Manhattan. Dean Westbrook supervises choruses in seven adjacent towns and in the annual spring music festival joins them with the college and community chorus of Manhattan.

Beginning in 1916 with a faculty of eight, Dean Westbrook now has seventeen in his faculty and this season has outgrown quarters so completely that an additional fourteen room building has been acquired for studio and practice rooms.

Series of concerts by visiting artists, faculty and student recitals during the year, as well as monthly faculty recitals at local churches, are of the finest order.

The artist course will include Oscar Seagle, John Powell and Mabel Garrison in recitals, a return engagement of the San Carlo Opera Company, and the engagement of the New York Philharmonic for the March festival. The College Glee Club, directed by A. L. Lovejoy, and the band, directed by H. P. Wheeler, will tour Kansas in concerts during the winter.

One hundred miles west of Salina is Hays, with its State Normal. It has an active aggregation of college and business men who have brought the finest music to Western Kansas and have an assured financially successful annual May festival.

The May festival at Hays will open with Rosa Ponselle, soprano of the Metropolitan, in recital and close with Eddy Brown, violinist.



MUSICAL PIONEERS OF SALINA, KAN.

Directors of the Salina Civic Music Association—Left to Right—Charles Bren, Treasurer Civic Music Association and Secretary Chamber of Commerce, Under Whose Auspices the Spring Music Festival Is Fostered; George W. Barnes, director Salina Oratorio Society; Jesse Smith, President Civic Music Association; Ernest L. Cox, Dean Wesleyan College of Music and Director in the Civic Music Association.

One performance of Handel's "Messiah" is given each year by the Hays Choral Society, directed by Henry Edward Malloy.

Twenty miles south of Salina is Lindsborg, the home of western "Messiah" performances. For forty years the "Messiah" chorus at Lindsborg has brought its pilgrims for their week of good music. This annual week comes at Easter and while artist announcements are not made until after the holidays, yet crowds come many miles to hear each year. The director, Hagbard Brase, has also instituted a performance of a

Bach cantata each year which is still new to us.

Dr. Ernest Pihlblad, a well known lecturer, president of Bethany College, who has been in Europe all summer, was recently decorated by the King of Sweden.

The 1921 meeting of the Kansas State Music Teachers' Association will be held at Lindsborg in February. Dean Oscar Lofgren of the piano department of Bethany College is the association president and plans are being made for artists concerts as well as routine of association meetings.

VERA BRADY SHIPMAN.

Kingston Symphony Orchestra a Feature of Hudson River Valley



The Kingston, N. Y., Symphony Orchestra. Inset, George H. Muller, Conductor

KINGSTON, N. Y., Oct. 16.—The Kingston Symphony Orchestra has been reorganized and promises to be more efficient than ever. George H. Muller is still the conductor, as he has been since the foundation of the orchestra in 1911.

As an amateur orchestra, organized primarily upon an educational basis for the improvement of the young especially, this orchestra has achieved an enviable fame in the Hudson River Valley, giving a series of symphony concerts each season to large audiences. It may even be said that these men have introduced symphonic music as an annual feature in the musical affairs of the city. The people have learned to appreciate this better class of music by the standard authors, and now there is a healthful demand for it.

Conductor Muller has already arranged for at least two regular symphony concerts this season. One in February and the other in April, for which rehearsals will soon begin. There is also a spring festival under consideration, to take place some time in May.

Among the symphonic works scheduled

are Dvorak's "New World" Symphony, and the Beethoven No. 8.

A series of Sunday afternoon concerts at the Keeney Theater, which proved so popular last season is again planned for the orchestra, beginning sometime in November. An effort will be made to in-

terest the municipal authorities in the work of this orchestra sufficiently to secure an appropriation in addition to the regular subscription fund. H. H.

Erno Dohnanyi to Play Works of Beethoven

In Budapest during the coming winter Erno Dohnanyi, the eminent pianist and composer, will play thirty-two sonatas and other works of Beethoven in ten evenings. His repertoire also includes all five piano concertos of Beethoven. His compositions to be performed during his forthcoming visit to America early in 1921 include his symphony in D minor, Op. 9, and Suite Op. 19. The symphony just mentioned was played by the Boston Symphony Orchestra some years ago and the suite has been given by the Cincinnati Symphony Orchestra. The suite was played by the Queen's Hall Orchestra in London with tremendous approbation even during the war. His chamber music compositions are well-known in America. New compositions include his Violin Concerto Op. 27, Variations for Piano and Orchestra Op. 25, and a Piano Quartet No. 2 Op. 26.

Pittsfield Symphony Society Gives First Concert of Season

PITTSFIELD, MASS., Oct. 11.—The Pittsfield Symphony Society gave its first concert of the season in the auditorium of the Methodist Church on the evening of Oct. 6. The orchestra, which has been augmented to sixty players, was under the baton of Josef LeMaire. The assisting artist was Lambert Murphy, tenor, who was accompanied by Herman L. West.

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Senior Orchestra—Includes Children From Fifth to Eighth Grades. Inset: Clara T. Dailey, Music Supervisor of Schools of Peoria.

Music Credits Accepted for College Matriculation—Or- chestras and Choruses in Grade and High Schools— Amateur Music Club Re- peats Its Program in Schools—Bradley and Plowe Conservatories and Runnel Schools Have Large Enrollment—Peoria Sym- phony Orchestra Active

PEORIA, ILL., Oct. 16.—A forecast of the winter's musical activities here shows a marked degree of progress in all lines of musical endeavor and brings satisfaction and encouragement to those who have worked unceasingly toward this end. The fact alone that Peoria has reached that stage of musical eminence when a grand opera season is an annual occurrence is indeed most gratifying, and by far the most important event of the year will be the appearance of the Scotti Grand Opera Company, in two evening performances and one matinee, Oct. 25 and 26.

A year ago the Convention Bureau of the Association of Commerce, a band of energetic and far-seeing business men, headed by Theodore Kuhl and T. J. Finn, supported the first operatic venture of the kind in the city, bringing the Chicago Opera Association for two performances. So successful was the undertaking, and so enthusiastically received that the Peoria Opera Association was formed for the purpose of making opera a permanent annual event. And, although the Association has been seriously handicapped this year in the loss by fire of the city's largest auditorium, the Coliseum, plans have gone on without interruption, the performances to take place in the Shrine Temple with a much smaller seating capacity. The operas to be heard this fall are, "Bohème," "Madam Butterfly," "Pagliacci," and "L'Oracolo," the last two being scheduled for a double bill the second night.

Matriculation Credits for Music

The music in the schools throughout the city is a constant source of pride and delight to Peorians. Under the able direction of Clara Dailey, music supervisor, and largely through her efforts, Peoria is not only on the list of cities granting credits for music study but the high standard it has maintained among the systems of the state was further accentuated last spring by the action of the University of Illinois in accepting practical music, if accompanied by theoretical music, among the electives for entrance to any undergraduate school or college of the University. This makes Peoria the first school system in the state to receive such recognition.

As an incentive to better musical understanding, Miss Dailey is instituting a Musical Memory Contest in the upper

grades of the public schools. The contest will be held at one of the central school buildings and prizes will be awarded to the pupils making correct answers.

One of the most interesting features of the school music program as outlined each year is the grade school orchestra. Each school has its own orchestra which rehearses once a week in its own building, Miss Dailey directing, and once a month these separate orchestras are brought together at a central building where a general rehearsal is held. Those who have been in the orchestra for two years from what is known as the "Senior Grade School Orchestra," and the new members coming in each year are known as the "Junior Orchestra" and have the Senior Orchestra to emulate and to create an incentive. For the work which is done by the Grade School Orchestras is really excellent.

To Give "The Mikado"

Choruses and orchestras are also a part of the music of the High Schools and do highly creditable work. In the early spring the combined forces of the High Schools will put on Gilbert and Sullivan's "The Mikado," and Miss Dailey is now organizing an opera chorus in these schools which will have regular rehearsals on the work. The important feature of this chorus work is that it will all be done during school hours.

During each year a course of artists' concerts are given at each High School when artists of high merit appear. Five of these concerts will be given this year in each school when an admission of only five cents is charged. Marie Ludwig, harpist, and the Zoellner Quartet are two of this season's attractions.

In addition, concerts of the Amateur Musical Club are repeated for the benefit of the High School students several times during the year, and one or two music lectures, illustrated, provide a really splendid music year for these young people. The work is growing so that it has been found necessary to add another assistant in the teaching of Harmony and Music History in the High Schools.

An interesting list of artist concerts and members' recitals is scheduled for the Amateur Musical Club, Mrs. Louis Howes, president. Orpha Kendall Holtsman, soprano, opens the club year with an afternoon concert; Marguerite d'Alvarez, contralto, the Tollefsen Trio, Guiomar Novaes, Pablo Casals, cellist, are some of the artist attractions beside the usual members' recitals. An important feature of the club work and one which is growing in interest each year is the club chorus, numbering some sixty mixed voices, under the direction of Eugene Plowe, which gives one big concert each season, Haydn's "The Creation" being the subject of study this winter.

Annual Scholarship Contest

The annual scholarship contest of the Amateur Musical Club will be held early in November. This contest is open to any student of music in any branch of music, a prize of \$100 being awarded to the contestant showing the most marked talent.

Already the call for concerts or programs by the Altruistic Department has

increased over that of last year and not only "homes" and institutions will be visited, but concerts given for the high schools. The student department is being reorganized along the lines of plans laid out by the National Federation of Music Clubs. The study of opera, orchestral music, all branches of music in fact, as well as the giving of operettas constitute the work of this large body of some 125 young people.

The Bradley Conservatory of Music, a new addition to the Bradley Polytechnic Institute, Franklin Stead, director, is starting its first year most auspiciously, a large number of college students having enrolled for one or more branches of music. A girl's glee club and a boy's glee club have been formed and plans are under way for a large mixed chorus, which will be under Mr. Stead's direction, and an orchestra in charge of I. A. Tello, head of the violin department. Charles H. Keep, tenor, and director of voice, has charge of the glee clubs. It is expected to have a spring festival when the orchestra and chorus will feature prominently.

In addition to the regular class work, Mr. Stead is planning a course of concerts for the season, plans for same not being fully completed as yet. These will take place in the large school auditorium and bring into use the new organ recently installed.

Peoria Symphony Orchestra

The Peoria Symphony Orchestra, Harold Plowe, director, is busily rehearsing for its course of winter concerts to start in early December. The orchestra consists of some fifty pieces and does highly

MATZENAUER AND CARUSO IN DENVER

Metropolitan Artists Draw Monster Audiences at City's Auditorium

DENVER, Oct. 16.—During the past few days both Mme. Matzenauer and Caruso, advance guard of the army of visiting artists promised us this season, have appeared at the Denver Auditorium. Mme. Matzenauer was the first artist of the Oberfelder concert course, and gave the entire program. Her work was uneven, superlatively beautiful in some offerings, as for instance in Gluck's "O del mio dolce ardor," which she sang with exquisite cantabile, and at other times marred by false intonation. Most phrases that carried her into the lower range revealed the marvelously rich contralto timbre for which she has long been famous, but when she essayed pitches at the top or above the clef she lost her full tonal quality. Some top tones sounded shrill. Louis Meslin was an excellent accompanist, and also contributed a group of piano solos. The audience was large, arguing greater material success for Mr. Oberfelder's attractive course than in past seasons.

Caruso's first Denver appearance, on Saturday night was "an event extraordi-

creditable work; it assists at the sings and is in demand both in the city and surrounding towns. Out-of-town soloists will be heard at the season's concerts.

The Woman Teachers' Club Chorus of thirty-five, under the direction of Anna L. Smiley is perhaps as fine an organization of singers as Peoria has ever had. Although it is but two years old it has already gained an enviable name for itself in the city and has been asked to sing several times in nearby towns. Much credit is due Mrs. Smiley for her very efficient work and perseverance. Two programs will be given this year, one in December and one in the spring.

The recreation work at the five school centers is gradually giving place to more music and there is now an orchestra in each center and a chorus. The orchestras give each a concert in their own territory and then all five combine and give a joint program at one of the centers in the spring. It has been gratifying to note the number of men and women who are glad to take advantage of these rehearsals, everything being free of charge. The chorus work has not progressed much beyond the community singing idea but interest is growing and plans are being laid to have a regularly organized combined chorus by spring.

Bright Outlook for Music Schools

All the music schools of the city are opening up with brightest prospects for a busy year. The Plowe Conservatory, the oldest established school of music in the city, with Mr. Eugene Plowe, director, assisted by Harold Plowe and Claudia Burkhalter, the Bertram Houston School of Music, and the Sherwood School branch each report augmented lists of pupils and a wider interest than heretofore.

Unique features of the Runnells' School of Music are the ensemble classes of children, in violin and piano, and the chorus of children's voices. The older pupils of the school have formed a class in musical appreciation, studying the instruments of the orchestra, while an orchestra of 100 violins is another interesting departure. Besides Mr. and Mrs. Runnells, Edna Smith, teacher of the children, shares in whatever credit is due the school.

A new community music movement designed for children is being sponsored by a committee of women representatives of the different clubs in the city with Mrs. Charles Dixon as chairman. Through its efforts programs will be given Saturday mornings at the Madison Theater which will be called "Drama Musicales," wherein special music features, dancing, and talks on music will be given in addition to some good films. Admission is only five cents. The idea is along the lines of better films and better music at one and the same time and is thought to be a solution to the difficulty of interesting children in musical things. The programs will be given twice a month and each one will be in the hands of a number of women to act as chaperones. Much interest is being evinced in the undertaking and its ultimate success.

H. M.

nary," of course. Every available seat in the vast auditorium was taken, and hundreds of would-be ticket purchasers were turned away. All local records of box office receipts for a single performance were so far surpassed that there is hardly a basis for comparison. The vast assemblage gathered not to listen critically to the famous tenor but rather to worship and adore the King of Song about whom they had heard for so these many years, and whose voice had poured out to them from talking machine records even though never before from his own visible person.

Caruso's offerings in this concert were apparently chosen either to meet the understanding of a supposedly unsophisticated public or to demand the least possible wear and tear upon himself, or possibly both. Certainly they did not represent the highest level of worth in his wide repertory. His three program numbers were "Che Gelida Manina" from "Bohème," "Una furtiva lagrima" from "L'Elisir d'Amore" and "Vesti la Giubba" from "Pagliacci." After each appearance he sang three or four songs as extras. The audience as a whole reveled in its opportunity to hear and see the world-famous artist and applauded him to the echo. Assisting Mr. Caruso in the program were Alice Miriam, soprano, and Albert Stoessel, violinist, whose tone was appealing and playing musically. Salvatore Fucito and Louis Grunberg were the accompanists. Robert Slack was the local manager.

J. C. W.

Municipal Support Provides Stimulus for Wichita's Phenomenal Progress

**Chorus and Band Supported
by City Make for Popular
Interest in Art—Civic Con-
cert Series Provide Stellar
Attractions at Nominal
Cost — Brown-Rutledge
Course**

WICHITA, KAN., Oct. 15—We are making great preparations for a brilliant musical season. Our musicians are busy with large classes of earnest students, all public and private institutions which include music in their curriculum, report good attendance, the movies find it profitable to improve and augment their orchestras, and even in the increased activity of grade school and Sunday school orchestras one can see hopeful signs, since the desire and demand for concerted music of any kind is in itself the harbinger of better musical appreciation, and of increased opportunities for hearing high-class artists.

The Municipal Chorus, after its most creditable performance of "The Messiah" and "Elijah" last May, has been among the vacationists during the hot weather. But now work has started with a rush, and at the first rehearsal of the season there was an attendance much larger than at the final rehearsal for the oratorios performed last spring. The pageant staged at the Forum on Oct. 4, 5, 6 and 7, in commemoration of the anniversary of the founding of the city fifty years ago, was one of the most ambitious and brilliant spectacles ever attempted in Wichita. The city authorities who had this affair in charge, were so pleased with the work of the Municipal Chorus last year that it was decided to have the chorus in a body take part in the pageant, and that all vocal music in this connection should be under the direction of the regular conductor.

City Provides for Chorus

Wichita enjoys the distinction of having its own municipal chorus not only in name, but in fact. The municipality provides for its citizens, free of all cost, this means of hearing, studying and performing the master works of the great choral writers. The chorus meets for its rehearsals in one of the well lighted and well ventilated upper rooms of the city hall. All music used is furnished by the city, which also remunerates the director, secretary and accompanist for their services. The chorus is one of the most powerful factors in our musical development. Its organization is such that it reaches our citizens more directly and intimately than a band or an orchestra could reach them, since the great mass of the people may become active members and participate in the work of the chorus, while they could not possibly become members of a symphony orchestra or band in like manner.

Of great importance in the musical life of this city is the Municipal Band, under the able leadership of E. O. Cavanaugh. This organization, like the Municipal Chorus, supported by the city, has a membership of about fifty, among them several performers of more than local reputation. During last summer the band gave weekly open-air concerts in Riverside Park, which attracted thousands of listeners. The band assembles for rehearsal and study at least twice a week throughout the season. With its splendid woodwind section compositions



PRIME WORKERS IN WICHITA'S MUSIC

No. 1—Officers of the Saturday Afternoon Musical Club, Wichita. Left to Right, Standing, Verna Moyer, Member Program Committee; Mrs. Frank Carson, Vice-President; Lucile Kells, Member Program Committee; Mrs. James Eaton, Secretary and Treasurer; Seated, Mrs. L. W. Clapp, President; Mrs. Rene Guldner, Member Program Committee. No. 2—E. O. Cavanaugh, Conductor Municipal Band, Wichita. No. 3—L. W. Clapp, City Manager, Wichita. Keenly Interested in the Advancement of All Matters Musical and Intellectual. No. 4—Wichita Musical Club. Now in its Twenty-ninth Year of Uninterrupted Activity; Reading from Left to Right, Mrs. M. Preston, Second Vice-President; Jessie L. Clark, Director Chorus of Club; Mrs. E. Higginson, President; Marcia Higginson, Corresponding Secretary; Ethel Breese, Treasurer; Mrs. J. R. Holliday, Financial Secretary.

can be creditably performed that would be entirely beyond the average organization of this sort.

Municipal Series of Concerts

Some of the most notable concerts to be given here during the coming season will be included in the Municipal Series, which proved such a pronounced success during the past two seasons. It is made possible because of the public spirited and far sighted attitude of the city commission and city manager, but more especially because of the unselfish efforts of Thad L. Hoffman, wealthy club man and music lover of Wichita. Together with Lucius Ades, an experienced manager, and one of the foremost of our local musicians, Mr. Hoffman spent several weeks in the east this summer, securing a series of attractions second to none, and at such a cost to the patrons that even those of the most modest means can avail themselves of the educational advantages of this course. Imagine for only ten cents! Compare such an hearing a first-class symphony orchestra, or one of the world's greatest soloists opportunity with what is offered in a cheap picture show or vaudeville at more than double this price, and you will have an idea of what such a course as the Municipal Series must mean to our citizens.

Too much praise cannot be given to those whose efforts and munificence make such a course possible. All the more credit is due to all concerned because of the fact that the profits from

these entertainments do not go into private pockets nor even into the city treasury, but are given to Wichita Public Health Nurses' Association. Nine attractions out of the ten in the series have so far been secured. The tenth date is kept open for the present, and will in time be filled with another attraction of equal merit. The musical events so far secured are as follows: Mme. Frances Alda, soprano, Oct. 29; Charles K. Hackett, leading tenor Metropolitan Opera House, Nov. 5; the Ruth St. Denis Dancers, Dec. 7; "Take it From Me," musical comedy success, Dec. 17; Lazzari and Zanelli, two artists of the first magnitude, joint recital, Jan. 24; Eddy Brown, famous violinist, Feb. 7; New York Philharmonic Orchestra, Josef Stransky, conductor, date some time in May. The price of admission for the series ranges from \$1 to \$6, making the cost of the individual events from 10c to 60c. Over \$3000 worth of tickets have been sold at the time this article is being prepared, and before any formal announcement of the series was made.

New Course Announced

Another series of concerts that is looked forward to with much gratification is managed by Mrs. L. K. Brown and her sister, Margaret E. Rutledge, both of this city, and making their first venture as managers of concert companies. The course managed by the Brown-Rutledge bureau consists of Emilio di Gogorza, who is booked for Dec. 7; Rudolph Ganz, who appears on Feb. 15; Sophie Braslau, coming on Feb. 21, and Albert Spalding, whose recital on March 18 closes the series. This brilliant array of artists seems particularly well chosen, as it includes a male and a female vocalist, a pianist and a violinist. Heretofore the complaint has been frequently heard, that local managers seemed to discriminate in favor of vocalists, despite the fact that a really first-class pianist or violinist could have a crowded house as easily as any fine vocalist, if only the affair had the proper local management. The price for this artist's course is \$3, \$4 and \$5 for season tickets.

The Saturday Afternoon Musical Club has decided to make a special study of the personality, art and programs of these artists. They will devote the

Saturday session preceding each of these concerts to this study, and the members will derive increased benefit and artistic enjoyment from the performances. The Crawford Theater, at which the Brown-Rutledge series is to be given, is pre-eminently the finest auditorium of its kind in the city, and the seating capacity of only 1200 is its only drawback. Wichita is sufficiently large to more than fill the Crawford with discriminating listeners.

One of the most conspicuous events of the coming season and one eagerly looked forward to by her thousands of admirers in this city, is the coming of Mme. Galli-Curci, who is to sing in the Forum some time in April.

The writer's observation of musical matters in this city, which extends over more than a decade, convinces him that there has been a steady growth of musical taste and culture in Wichita, especially in recent years. There is a more general demand for what is really good in all branches of music, and the cheap teacher and cheap caterer to the ragtime and jazz element is coming more and more into disrepute. Much of this growth is due to the efforts of the Wichita Musical Club and the Saturday Afternoon Musical Club, the members of both these organizations being truly and earnestly devoted to everything that is best in art, and never failing to exert their influence in the furthering of high artistic ideals. Musical growth in this city cannot be spoken of without mentioning the earnest work of the local colleges in which music is taught, nor can one fail to mention the private professional teachers who are devoting their best energies and the best years of their lives to nurturing and developing the musical talent that comes under their care. The fact that within the last ten years scores of young musicians trained by local teachers and in local institutions have gone forth from this city to fill creditably positions that make the most exacting demands upon the musicianship of anyone successful in them, is the most flattering comment that can be made upon the work of the Wichita musical instructor.

T. L. KREBS.

SYRACUSE CLUBS OPEN PROGRAMS OF SEASON

**Morning Musicals Presents Schillig and
Local Artist—Galli-Curci
Also Heard**

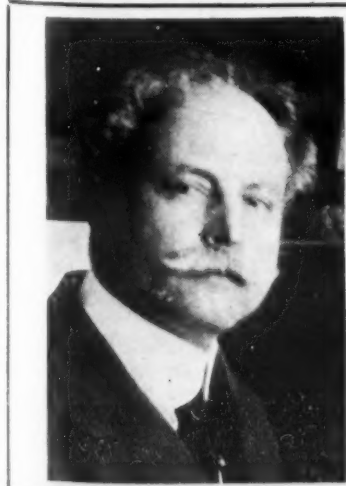
SYRACUSE, N. Y., Oct. 15.—The Morning Musicals, Inc., opened its season last Wednesday morning in the ballroom of the Onondaga Hotel, which was completely filled. There is a membership of 900 and a long waiting list, as we have no hall adequate. Harriet Fitch, the newly elected president, presided. The audience was lacking somewhat in enthusiasm, but appeared much interested in the program given by Otilie Schillig, soprano; William Reddick at the piano, Madeleine Marshall, a local pianist of much promise, assisting.

Miss Schillig has a fine soprano voice and although her program gave her little opportunity of displaying much versatility, she proved to be a singer of considerable artistic ability. "Agnus Dei," Bizet; "Ici Bas," Cui; "Four Ducks on a Pond," Louis Versel, and "Rain," by Pearl Curran, which was repeated, showed her voice to the best advantage. "Love's Pilgrimage," by Reddick, was warmly applauded. She added an encore.

Madeleine Marshall, who was graduated a year ago from the College of Fine Arts, Syracuse University, with high honors and who has spent the last year in New York, showed a perceptible broadening of her musical style, both in a group of Chopin Preludes and the "Funerailles" by Liszt. She was heartily applauded.

The Recital Commission of the First Baptist Church made a tremendous success with the concert given by Galli-Curci Saturday evening in the Armory. The huge auditorium was filled and such a demonstration was rarely accorded an artist. Mme. Galli-Curci fully overcame the impression left two years ago when she sang here in the Mizpah Auditorium. Her voice was exquisitely fresh and clear and was revealed in its full beauty. Her command of it was remarkable. The playing of M. Berenguer, flautist, was also delightful with its mellow tone and the accompaniments of Homer Samuels were artistically worthy of the artists with whom he is associated. Frances Martin was the local manager.

L. V. K.



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Oberlin College Introduces Many Noted Soloists and Orchestras to the City

Record Enrolment at Conservatory This Season—Faculty Gains Prominent New Members—Congregational Forces Aspire to Develop Into Greatest Choir of Country

BERLIN, OHIO, Oct. 15.—With a record attendance at the Oberlin Conservatory of Music, the musical season in Oberlin is opening most auspiciously. As usual, the chief interest is centered in the Artist Recital Course which the conservatory offers to the students and to the community. This course has for years offered to the students in Oberlin College, for a merely nominal sum, the opportunity of hearing under ideal conditions many of the best artists and orchestras of the country.

The course this year is to be opened on Oct. 26 by E. Robert Schmitz, the French pianist. On Nov. 9 Reinald Werrenrath, baritone, is to give a recital. In January, Jacques Thibaud, the French violinist, gives a recital.

The orchestras to visit Oberlin during the first semester of the college year are the Detroit Symphony, Ossip Gabrilowitsch, conductor, and the New York Symphony Orchestra. The Detroit organization, which comes on Nov. 26, made a deep impression last year on the occasion of the Symphony concert which they gave at Oberlin.

On Dec. 15 the New York Symphony Orchestra will give a concert, with Willem Willeke as the conductor. The course for the second semester is not yet completed, but will include Harold Bauer, the pianist, and two appearances of the Cleveland Symphony Orchestra, one being in connection with the May Festival. The Oberlin Musical Union will give Wagner's "Lohengrin" at the Festival in the spring.

The faculty of the conservatory is augmented this year by several additions of importance, the chief one being the appointment of Robert Maitland, bass baritone, recently of New York, who comes to Oberlin as professor of singing. His wife, Mrs. Louise Maitland,



No. 1—Finney Memorial Chapel, Where the Artist Recitals and Symphony Concerts Are Held in Oberlin, O. No. 2—Charles W. Morrison, Director of Oberlin Conservatory and Chairman of Committee on Artist Recitals.

soprano, will also do some teaching in the vocal department. Margaret Whipple, who last year was with the David Mannes School, returns to Oberlin after an absence of three years to become a member of the piano department. Other additions to the faculty are Paul E. Grosh, who becomes instructor in organ, and Lydia Brown, instructor in theory.

Oberlin will have this year one of the finest church choirs in the United States. Last spring the two large congregational

churches united, forming one of the largest church bodies of the Congregational denomination. The services this year are to be held in the College Chapel pending the building of the new church structure, and the choir will number 150 voices, carefully chosen from among the students and townspeople. The choir will be under the direction of Professor A. S. Kimball, and the organ will be played by Dr. George Whitfield Andrews, who is one of the best known of the Oberlin faculty.

Taken all in all, the musical season in Oberlin looks particularly bright. Its close proximity to Cleveland gives the musical people an unusual opportunity to hear the best things which the city offers. With the rapidly growing interest in things musical in Cleveland this is a decided asset to the musical life of Oberlin.

FREDERIC B. STIVEN.

Fitchburg, Mass., Devotes Efforts To Training the Rising Generation

Public School Music, Under G. Miles, Follows Definite Plan to Build Community of Music-Lovers—Festival is Chief Event of Year—Choral Society Preparing for Annual Programs—Lack of Auditorium and Local Concert Course Hinders Musical Development

FITCHBURG, MASS., Oct. 15.—Fitchburg has indeed been fortunate in the past. It has enjoyed a wealth of musical attractions annually the equal of any city of its size in the country, made possible through the medium of various organizations and individuals. With these same individuals and organizations again at work, the coming season holds much of promise.

Fitchburg is not naturally a city of music. In the past musical opportunities have been provided by the score, and the best in music has always been emphasized. The support accorded these musical endeavors has at times been most discouraging to all but those who held tenaciously to the purpose of teaching the true value of music in the life of a community. Even to-day there is need of strong organized backing to guarantee success. Exceptional musical attractions cannot stand on their own merits and be guaranteed financial success. Fortunately, however, Fitchburg is favored in having organizations which have been willing to stand behind music and their efforts have given to Fitchburg a definite standing in the field of music.

Fitchburg is definitely building the foundations which in time will develop the bright future. As the future of the country depends upon the development

of the right ideas in the child, the coming citizen of to-morrow, so does the future of music depend upon the instilling of a knowledge of, love for and appreciation of good music in the children of the public schools. Fitchburg is recognizing the importance of this work, and is developing it along definite lines.

No better man could have been engaged to head the music in the public schools than G. Miles, at one time one of the most popular baritones on the concert stage. With the advent of Mr. Miles new courses in musical appreciation were introduced into the high school, and music took on an added importance. In addition Mr. Miles has organized glee clubs which at their first public appearance last June made a most creditable showing. Never before has such interest been shown in music in the high school. Plans are being made to study Hosmer's "Columbus" this coming year, and Mr. Miles is planning for public appearances of his chorus.

Alice R. Pepin, a thorough musician, is working in conjunction with Mr. Miles at the high school.

The introduction of the music memory test by Amy L. Connor, in charge of music in the grade schools, this past year, was but one of the many progressive and interesting developments in her department.

At the State Normal School Henry Clancy has been engaged as assistant to

Elizabeth D. Perry in the music department.

In order to create interest in music in the schools of the city Herbert I. Wallace has annually given prizes to the pupils of the State Normal School and Fitchburg High School for the best essays submitted on selected musical subjects. The prizes aggregate \$300 in cash, and are distributed on "Presentation Afternoon," the afternoon preceding the opening of the Fitchburg Choral Society Festival. The students are assembled at City Hall, are given opportunity to hear leading festival artists and the prizes are distributed. Thus these young people come into direct contact with the spirit that animates these annual festivals.

The concert season was officially opened in Fitchburg by the Fitchburg Smith College Club, Oct. 1, when Sophie Braslau, contralto, and Salvatore de Stefano, harpist, were heard in joint recital.

The second in the Smith College series will be the appearance of Tony Sarg's "Marionettes," on Nov. 17, while on Dec. 3 the two pianists, Guy Maier and Lee Pattison, will bring the series to a close. This course is to be given at Cumings Theater.

The management of the theater adopted plans in the spring to enlarge this auditorium. Had the plans been carried through as expected the New

York Symphony Orchestra would have appeared in the Smith College course. The tentative plans made had to be cancelled owing to the limited seating capacity.

The Choral Society

Fitchburg's greatest asset musically is the Fitchburg Choral Society. Its annual festival is the crowning feature of the musical season, attracting visitors from distant points. From the standpoint of general excellence it would be difficult to find a superior festival. Chorus, orchestra and soloists are combined to the best advantage. All elements contribute toward a festival which would be a credit to many places much larger than Fitchburg.

The works chosen for presentation this year are Berlioz's "Damnation of Faust" and Coleridge-Taylor's "Departure of Hiawatha." Soloists for the festival have not been announced as yet, but plans are being made to secure the best artists for the parts that can be secured, including some of the leading members of the Metropolitan.

Herbert I. Wallace is president of the Fitchburg Choral Society; John G. Thompson is the vice-president; Katherine Smith Fales, secretary, and George B. Ford, treasurer, while Nelson P. Coffin of Keene, N. H., conductor of the Mendelssohn Glee Club, New York, Worcester County Musical Association, Keene Chorus Club and for eleven years conductor of the local society, will again act as conductor.

The series of concerts at the State Normal School Auditorium, sponsored by Herbert I. Wallace, has been an annual event of the past few years, which, although no announcement has been made, will undoubtedly be continued. Mr. Wallace has given these concerts to members of the Fitchburg Choral Society, the faculty and students of the State Normal School, members of the Fitchburg Teachers' Association and invited guests. In this series such organizations as the Elshuco Trio, Rongey Club, New York Chamber Music Society and such soloists as Mabel Garrison, Lambert Murphy, Merle and Bechtel Alcock and Paul Reimers have appeared.

The Fitchburg Teachers' Association have in the past sponsored one or two musical events of importance. No plans have been announced for the coming year.

The Fitchburg Woman's Club through its music department have scheduled several musical events of local importance. George D. Wellington, a local pianist, whose work has attracted outside attention, is one of the artists already scheduled to appear.

The Cumings Theater management after experimenting a year with high class musical attractions, dropped the experiment owing to lack of support last year.

Herbert C. Peabody, organist of Christ Church, is preparing a series of organ recitals for the coming year. In this connection the New England Chapter, Guild of American Organists, following its usual custom will undoubtedly hold its annual service recital at this church. Plans are also being made to hold a choral service each month with the full vested choir and assisting soloists.

Following the custom of many years, the Daniel Semard's Memorial concerts with assisting soloists will be given at the Calvinistic Congregational Church by the regular quartet of the church and assisting soloists on Sunday afternoons from January to April.

There is abundant opportunity for music in Fitchburg. Such musical events as are scheduled are of high class, but under right conditions there should be more attractions.

A good course under local management could be made successful. Co-operation between concert managers and local people could eventually build up a course which would ultimately be of benefit to both. The one drawback in the local concert field, the lack of a proper auditorium, is sooner or later to be overcome. Plans adopted by the committee on a memorial for the soldiers who gave their lives in the war call for the erection of a memorial building with an auditorium sufficient for the musical needs of the city.

It is pleasing to note that Herbert I. Wallace still retains his interest in local music. It could not be in better hands. As long as Mr. Wallace takes an active interest music is bound to progress in Fitchburg. The history of music in Fitchburg is the record of Mr. Wallace's effort to place it upon a high plane. That he has succeeded there is no doubt, and the entire city gives him the credit ungrudgingly, for the position Fitchburg holds in the world of music to-day.

LEON S. FIELD.

Lawrence, Mass., Musical Center For Surrounding Communities



No. 1—Robert E. Sault, Founder of Eastern Concert Bureau and Director of Music in Public Schools—(Keneflick Photo).

No. 2—Albert I. Couch, President of Chadwick Club—(Keneflick Photo).

LAURENCE, MASS.; Oct. 16—During the past year a noticeable impetus has been given to musical conditions in our flourishing city. For a long period of years it was a lamentable fact that music did not keep pace with the purely commercial elements. That our proximity to Boston has been a detriment to elaborate local concert promotion is readily seen, but during the year just gone by Lawrence had a larger and more successful concert calendar than any season heretofore. The coming year will be even more elaborate, both as regards the regular course of concerts and in the interest emanating from newer quarters.

Two years ago Robert E. Sault, recently elected director of music in the public schools, entered the concert promoting field and has firmly demonstrated his musical discrimination. With his associates, John I. Donovan and John A. McGilveray, he has broadened his activities to include courses in the neighboring cities of Lowell and Haverhill, oper-

Nearby Cities Given Excellent Concerts by Eastern Concert Bureau Management—Robert E. Sault in Dual Role of Public School Music Director and Impresario—Excellent Local Musical Bodies Keep City Up to Date

ating under the name of the Eastern Concert Bureau. The Lawrence course of Sunday afternoon concerts begins on Oct. 31, when Fritz Kreisler will pay us his fourth visit. The second concert will be given on Nov. 28 by Alessandro Bonci, tenor of the Chicago Opera Association. Margaret Matzenauer, mezzo-soprano, will be the third attraction on Jan. 30. The fourth and final number of this course will take place on Feb. 27, when the Boston Symphony Orchestra will visit us again. Aurore La Croix, pianist, will be the soloist. It is not at all improbable that a few other concerts will be added should conditions warrant it, as was done last season. All concerts will be given at the Colonial Theater.

Concerts in Lowell and Haverhill

The Lowell course will be given at the Strand Theater and the Haverhill course at the Academy of Music. The Lowell series began with Mme. Schumann Heink on Oct. 8. The remaining numbers include the Boston Symphony Orchestra, Raymond Havens, pianist, as soloist, on Nov. 22, and Fritz Kreisler on Feb. 21. The Haverhill course also began early with Mme. Schumann Heink on Sunday evening, Oct. 10, and the other concerts will include the Boston Symphony Orchestra, Guy Maier, pianist, as soloist, on Nov. 14; Fritz Kreisler on Feb. 20, and Alessandro Bonci on March 31.

Owing to the exacting duties of Mr. Sault in the local schools, his activities in the concert promotion field will not extend outside this city. The business end of the local and all the details of the out-of-town courses are being handled by Business Manager John I. Donovan, who has plans of adding a fourth city to the circuit.

Lawrence is sadly in need of a larger

MUSICAL ASPECTS OF LAWRENCE AND VICINITY

Eastern Concert Bureau
Chadwick Club
Phillips Academy Music
Abbott Academy Course
Andover Choral Society
Programs at Rialto Theatre
Public School Music
Copley Glee Club
Miscellaneous Promoters
Bands and Orchestras

concert auditorium. While the Colonial Theater and other smaller halls are satisfactory for concert purposes, still we are greatly handicapped by having only a maximum seating capacity of 1700, including stage space. This condition precludes bringing here those artists whose fees run to \$2,000 and over, which necessarily causes many local music patrons to make regular visits to Boston. An auditorium seating 3000 to 4000 persons would enable the local promoters to remove the financial limitations that now restrict their courses. This condition is more or less true of both Lowell and Haverhill.

The Chadwick Club

While the Chadwick Club, named after a former citizen, George W. Chadwick, has not of late years taken a part in public concert promotion, a thing it did successfully for many years, this twenty-eight-year-old organization can still be regarded as the most potent force for musical culture of which Lawrence can

boast. Its monthly musicales, given at the homes of members, who number many of the city's leading professional and amateur musicians, are always of a highly educational as well as entertaining character. The lengthy career of the Chadwick Club, with reasonable truthfulness, can be termed an epitome of the city's musical history.

The officers of the Chadwick Club for the ensuing year include: President, Albert I. Couch; vice-president, Flora M. Sanborn; secretary, Bertha L. Childs; treasurer, Edmond B. Choate; librarian, Ida C. Blackwell; executive board, the above with Elizabeth M. Saunders and Dr. Robert Farquhar.

A policy that is quite unusual among legitimate theater managers has been adopted by Andrew J. Cobe, manager of the Rialto Theater. The regular theater policy of the Rialto is high-class motion pictures, and Mr. Cobe has recently had installed an excellent pipe organ, which, together with the regular theater orchestra of twelve players, dispenses a grade of music far above the ordinary run of theater music, yet sufficiently diversified to please all tastes. Besides these regular programs Mr. Cobe brings special features on Sunday afternoons and evenings, often presenting out-of-town singers and instrumentalists.

Bands and Orchestras

There are many bands and small orchestras in the city. With the exception of the Y. M. C. A. orchestra, which, by the way, has dropped out of sight in the last year, all are traveling the purely commercial road. We have Italian bands galore, a French band, a Syrian band and a Polish band, besides the regular quota of bands made up of what we might call "natives" for want of a better term. Among these latter is the one made up of employees of the Arlington Mills, formed about a year ago. It shows that music has taken root in the industries, no doubt caused by the patriotic urge music created during the war. The Arlington Mills band, through the efforts of its director, George Tetley, has achieved success outside the city, being chosen to play at the recent convention

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of the Boston wool trade, held at Norumbega Park, Boston. A band was recently formed among the workers of the Wood mill.

One of the first things that Director Sault did upon assuming his position, after the death of the former supervisor, J. Aloyse Mahoney, was to establish a permanent orchestra in the High School. He went before the school board and induced that rather indifferent body to expend a sum of money on certain musical instruments. Already the good results are showing themselves in a greater interest among the musically inclined pupils, so much so that the local musical houses have remarked upon their greatly increased sales.

Mr. Sault also has plans for improving musical conditions in the higher grades of the several grammar schools, having the nucleus of eight orchestras. He also has four glee clubs and he hopes to bring these youthful forces together for concerts to which the public will be invited.

Smaller Choral Units

Connected with the Copley School of Music is a group of young ladies called the Copley Glee Club, and each season, under the direction of Willis Hutchins, vocal teacher, presents short cantatas combined with miscellaneous numbers. When necessary, out-of-town soloists take the leading parts, and last season Cadman's Song Cycle, "The Morning of the Year," was very creditably sung. Pupils in the instrumental departments of the school make up the orchestra, composed mainly of strings.

At the United Congregational Church Organist Edgar H. Vose has had considerable success in presenting cantatas and oratorio excerpts with his choir of forty voices and special soloists. Other churches, through their societies, occasionally sponsor worthy musical events.

An individual who is not looked upon as an active worker in the musical field, but who is helping the cause through his official position, is Librarian William A. Walsh. He is ever alert to add new musical literature to his already large collection of volumes. Students of music as well as of musical history are readily supplied with the most authentic treatises available. More men of the type of Librarian Walsh in officialdom would

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[Continued on page 232]

LAWRENCE, MASS.

[Continued from page 231]

have a most salutary effect upon artistic standards in certain communities.

Music in Andover

The neighboring town of Andover, with its two institutions of higher learning, Phillips Academy for young men and Abott Academy for young women, takes an active part in fostering good music. Both colleges have excellent music departments and present meritorious concert courses each season. At Phillips Academy the music department is under the direction of Carl F. Pfattheicher, an

organist and conductor of wide ability. Besides his own regular organ recitals he brings many other organists to play on the fine instrument in the Academy Chapel. Joseph Bonnet, the great French artist, was heard there twice during the last year. Mr. Pfattheicher also conducts the choral club connected with the Academy, and last season, with the assistance of the girls' chorus from the Bradford Academy, presented the larger part of Haydn's "The Seasons." The concert courses at Abott Academy always have been of a pretentious nature, and though the artists for the coming season have not as yet been announced, it is assured that they will be of high standing.

After the hiatus with which we were afflicted for a few seasons prior to R. E. Sault's entering into the concert field and judged by the hearty public support his efforts have received, it is safe to say that the future never looked brighter to those who regularly take a peep at the musical horizon. Another thing that looks like new or renewed stimulation was the large number of teachers who used the advertising columns of the local press in announcing their studio openings. All report larger classes than ever before, and some say they cannot, without great effort, care for all their pupils. The harvest should be fruitful. Periodically agitation is started for a revival of the memorable work of the once flourishing Choral Society, but the old workers seem to have lost heart and the rising generation sorely needs appreciation in the classic oratorios.

AMBROSE L. McLAUGHLIN.

School of Music has the services of some of the most experienced and prominent teachers and musicians in the West. These men and women are the product of the best teachers in this country and Europe. In the piano department are Frank W. Asper, Tracy Y. Cannon, Lida Edmunds, B. Cecil Gates, Edward P. Kimball, John J. McClellan, C. W. Reid, Viola Taylor; voice department, Anthony C. Lund, P. Melvin Petersen, David Reese, Margaret Summerhays; string instruments, Willard E. Weihe; woodwind and brass instruments, Clarence J. Hawkins; theory and lectures, Frank W. Asper, B. Cecil Gates, Clarence J. Hawkins, Edward P. Kimball, Anthony C. Lund, Tracy Y. Cannon, C. W. Reid and Lida Edmunds; oral expression and diction, Mrs. Winnifred Brown and Lydia Fonasbeck.

Emphasize Church Music

An interesting announcement has just been made that all musical forces of the Latter Day Saints Church are to be organized under one central head for the promotion of greater interest in choir and church music work. Elder Melvin J. Ballard is to be chairman of a general committee in charge of all church musical activities. George D. Pyper, member of the general superintendency of church Sunday schools, is to be first assistant, and Edward P. Kimball is to be second assistant. The committee, including many of the prominent musicians of the state, plans for the calling together of stake and ward choristers from all over the church for organization purposes. They contemplate the organizing in each stake of a music committee including one member of the first presidency of the stake, stake chorister and organist, also the music director and organist from each stake auxiliary. A similar committee will be formed in each ward to include a member of the ward bishopric, ward chorister and organist, as well as music director from each ward auxiliary. The new plan has for its purpose the building up of ward and stake choirs, the correlating of these with all musical activity in the Church, the providing for community singing and the selecting of suitable music for use throughout the church. It will also aim to encourage the production of good music and expects to provide intensive training for ward choristers and organists.

The Musical Arts Society has been successful in arranging a splendid list of attractions for the season of 1920-1921, including Frances Alda, Kathleen Parlow, Lada, Alfred Cortot, the Chamber Music Society of San Francisco, and May Mukle and Lawrence Leonard in joint recital. ZORA SHAW HOFFMAN.

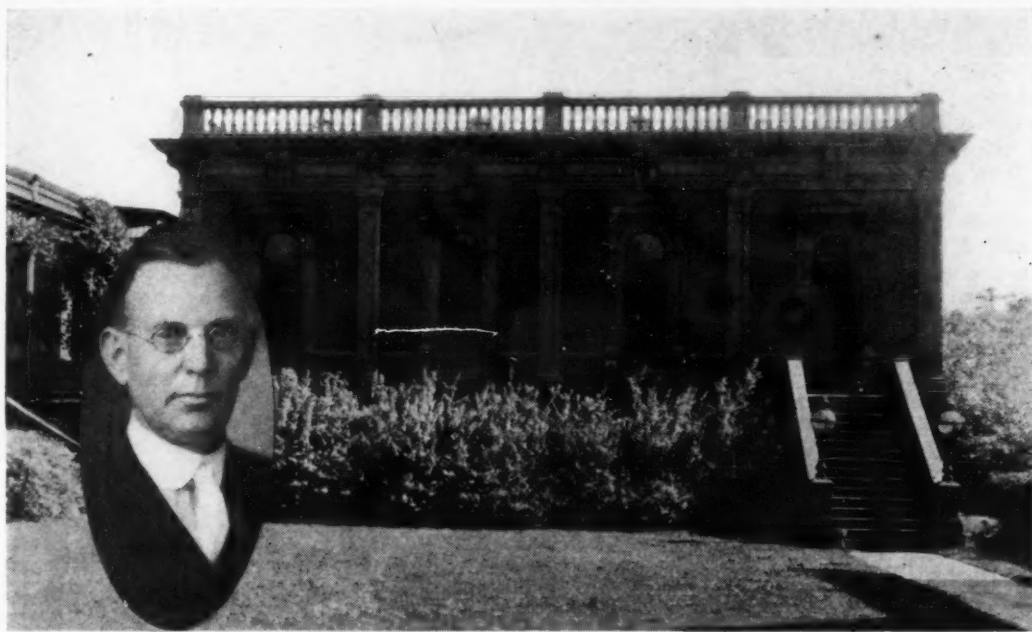
New Conservatory Promises to Make Salt Lake City Musical Mecca of West

School of Music Established by Latter Day Saints' Church Will, it is Said, Equal Any Other in the Country—Guy C. Wilson to Head Work—To Emphasize Church Music—Musical Arts Society Engages Artists

SALT LAKE CITY, UTAH, Oct. 15.—Salt Lake has made one notable musical advancement the past year in the recent establishment of the Latter Day Saints School of Music, founded upon such a broad and comprehensive basis as will make it equal in every respect to any such institution to be found in the country. Few of the onlooking public realize that in the establishment of this school by the Latter Day Saints Church, the church is starting an undertaking different from any other in the country and only finding a parallel in the Royal School abroad. But even these, backed by government funds, have not the distinction of being established through a community need, as is the case with the Latter Day Saints School of Music.

Salt Lake, the promoters of the plan point out, has always been a natural musical center. Church organizations have always been promoters of musical activities, and it is to supply trained material for the musical activities of these organizations that the school has been primarily promoted. But now the institution is going to occupy a broader position, and will be the big factor through which the music of the entire intermountain West is to be guided. It will undoubtedly be the largest conservatory of music west of Chicago.

The historical Gardo House, recently taken over by the church, has been made the new home of the institution. With the recent expenditure of \$250,000 for equipment, the great building of some thirty rooms has assumed an aspect of elegance and artistry, suitable to the promotion of art in the higher degree. Many of the studios are rich in tapestry walls and oriental hangings and are unique in originality and elegance. In addition to the Gardo House are the recital hall, formerly the art gallery adjacent to the Gardo House, fitted up with a splendid stage, and a hall of excellent acoustic properties; and the Normal Building, the former historian's office to the west of these two buildings. The school will have four places for recitals and concerts, the Tabernacle, the Assembly Hall, the Little Theater and the Recital Hall. Then the entire lower floor



Recital Hall of the Latter Day Saints School of Music. Insert shows Guy C. Wilson, President of the School

of the Gardo House can be thrown into one, making it ideal for the reception of musical celebrities. The former billiard hall of the house will accommodate not less than ten pianos for ensemble playing.

Guy C. Wilson Heads School

President Guy C. Wilson of the Latter Day Saints University was appointed president of the School of Music, and the task of re-organization was delegated to him, assisted by B. Cecil Gates and the faculty of the Latter Day Saints University School of Music. By means of the increased facilities afforded by the new location in the Gardo House it was possible to raise the standard of the courses, increase the faculty and broaden the scope of the institution generally. Thus, while assuming the standards and scope of a college, offering college courses for which college students may receive college credit, and the necessary independence of policy to insure its success, it still provides for students of high school grade.

Complete courses are offered in all branches of music, from the beginners' grade to the graduate soloist and teacher. The graduating course covers four years of stringent study, but special work in any department is provided and students may enroll at any time. In addition to the courses in instrumental and vocal, special stress is placed upon the theory and lecture courses. Other courses meeting a long-felt necessity are the supervisors' course for grade and high schools, and a course for choristers and organists functioning in choir and church organizations. Special emphasis is being placed on a Pedagogical Normal course for high school music teachers.

Such a course is not to be obtained elsewhere in the West and at the same time is a very great and timely need.

The management of the School of Music consists of Guy C. Wilson, president; B. Cecil Gates, managing director; and Lorenzo B. Summerhays, secretary and treasurer.

In its faculty the Latter Day Saints

Wealthy Citizens of Fort Wayne Permit Another Project to Die

Lack of Public-Spirited Supporters of Art Causes Band to Dissolve in Face of Discouragement—Morning Musical Society Battles Valiantly for Success of Notable Concert Course—Mary Garden to Open the Series

FORT WAYNE, IND., Oct. 15.—Our season was opened with an excellent program at the Country Club Oct. 1. The program was in charge of Mrs. Clara Zollars-Bond. Those appearing in the program were Mrs. Louis Holthouse, Frieda Winegart, sopranos; Mrs. Cleary and Mrs. Perry Gandy, contraltos; Emel Verweire and Portia Boyer, pianists, and a quartet, Mrs. Clara Zollars-Bond, Mrs. Marian Andrews-Rogers, Ethel Doud and Mrs. Cleary, giving a Cantata as the closing number.

It is announced that the General Electric Company's Band, under the direction of John L. Verweire, will give a series of concerts during the winter.

Fort Wayne, while seemingly musical, still lacks in the number of public spirited persons to support musical organizations of any kind.

The American Legion Band, one of the finest concert bands in Indiana and one which bade fair to contribute largely to the advancement of the standard of military band music, was obliged to dissolve a few months ago, due to the lack of proper support.

For this very reason, the Fort Wayne Symphony Orchestra was obliged to take

the same steps a few years ago, and up to the present time no effort has ever been made to properly finance any musical organization.

All the more credit is due to the officers of the Morning Musical Society, who, regardless of discouraging conditions, have worked diligently year after year to import some of the greatest attractions.

The present officers for this year are:

President, Mrs. Hugh Keegan; Treasurer, Mrs. William Peltier; Secretary, Elizabeth Walts; Recording Secretary, Mrs. James Elliott; Program Committee: Clara Zollars-Bond, Chairman, Mrs. Josephine Albert-Horton, Mrs. Ferd Urbahn.

The Musical Society announces a brilliant list of attractions for our coming season. The series will begin in November with a recital by Mary Garden. The December number will be joint recital by Percy Hemus, baritone, and Lester Donahue, pianist. The January number is an innovation in that it includes four great artists in joint recital, namely: Renato Zanelli, tenor; Grace Wagner, violinist; Carolina Lazzari, contralto, and the famous composer-pianist, Frank LaForge. In February, the violinist, Kathleen Parlow, will be heard. The course closes in April with a concert by the Cleveland Symphony Orchestra of eighty players, Nikolai Sokoloff, conductor. J. L. VERWEIRE.

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Zanesville, Ohio, to Have Brilliant Season



WELL KNOWN IN MUSICAL ZANESVILLE

No. 1—Margaret Van Voorhis, Recording Secretary of the Thursday Matinee Musical Club, Chairman Selling Committee of Thursday Matinee Music Club. No. 2—A. L. Bowers, Manager Zanesville Chamber of Commerce, and Enthusiastic Supporter of All Community Projects. No. 3—Ora Delpha Lane, MUSICAL AMERICA's Correspondent; President Thursday Matinee Music Club, Under Whose Auspices the Concert Series is Being Brought to Zanesville. No. 4—James M. Knapp, President Rotarians, Concert Impresario, and Patron of Music, Especially Community Music. No. 5—Mrs. Walter Squires, Pianist and Vice-President of Thursday Matinee Music Club, Patron of Art and Community Worker, Musical and Social.

ZANESVILLE, OHIO, Oct. 16.—Certainly never in the history of Zanesville have musical things taken on such an impetus! Everything moves in splendid co-operative spirit, and musical interests and musical individuals commingle and are a part of all civic and municipal affairs. All city organizations are co-operating with the concert managers, the Music Club, choral societies, band directors and orchestras, to a very notable degree, and the results show promise of the best musical season in its history. The Mark Manufacturing Company has its own band, conducted by Ernest Snell. Through the John Hoge fund and the Eton Drone fund, we have had free concerts by two bands at the various parks throughout the summer, and the full attendance and the good attention given to the program prove the musical development in the city. Through these funds there will be a series of concerts given at popular prices this season. This is an innovation for our musical efforts. Dates and artists not available at this writing.

Under the auspices of The Thursday Matinee Music Club, a concert course will open with Mabel Garrison, Oct. 13 at the Weller Theater, followed by the Zoellner String Quartet, Greta Torpadie and Herman Sandby. This organization which has greatly augmented forces both in active and student memberships, has plans partly laid to close the Zanesville music season with a May festival, bringing three noted artists for three concerts, aided by a local chorus of two hundred children's voices and three hundred adult voices. Plans are on foot to remodel Memorial Hall, the largest available hall, seating over three thousand people, which will be used for this occasion.

Business Men Aid Music

Ora Delpha Lane, violinist, president of this organization, has secured splendid co-operation from the Chamber of Commerce, Rotary Exchange Clubs, and the Press Club along these lines. A. L. Bowers, the new manager of the Chamber of Commerce, has perhaps one of the keenest minds in this part of the state, and besides possessing the faculty of grasping where the deserved need of co-operation should be given, or in proving to outside capital why it should choose Zanesville as the place to locate, has a genial way and convincing manner which stamps him as an admirable asset to our city. He is pushing the musical needs of our city and lending all his forces to its progress. Mrs. A. L. Bowers, one of our best singers, spends much time in community, music and charity work.

James M. Knapp, President of the Rotary Club is a wide awake, up-to-the-minute business man, who in the last few years through handling the Edison has brought many good artists to the city, who were made heartily welcome.

He is a music lover, always encouraging and working with civic and music organizations in that genial way which counts. Mr. Bowers and Mr. Knapp with the Music Club, have plans laid to invite John C. Freund here for one of his encouraging and success-building visits some time in January of the new year.

Margaret VanVoorhis, daughter of Hon. H. C. VanVoorhis, ex-Republican Congressman from the Fifteenth District, is Recording Secretary of the Matinee

Music Club, an excellent singer and a most efficient and active worker in our music life. She is also chairman of the Selling Committee of the Clubs Concert Series, composed of Cora Jean Geis, Mrs. John Pfeister, Margaret Findeiss, and Mrs. W. P. Wiles. Mrs. Walter Squires is Vice-President of the Thursday Matinee Music Club and one of our really valuable piano soloists and very popular in the music club and community work of the city. A patron of art and

social welfare worker who lends her charming personality to music and all the causes it enhances.

High School Orchestra

C. Lee Hetzler, Supervisor of Music in the Public Schools, aided by Mrs. Hetzler, has organized a large High School orchestra and two new choral societies among the high school students. Mr. Hetzler will conduct all organizations at the school. Cantatas and operettas as

IMPORTANT FACTORS IN MUSICAL LIFE OF ZANESVILLE, OHIO

Thursday Matinee Music Club
Mark Manufacturing Company Band
Armco Company Band
John Hoge Fund
Eton Drone Fund
Matinee Music Club
Music Memory Contest
Women's Choral Club
K. of C. Glee Club
Catholic Girls Glee Club
Treble Clef Quartet

given at the High School Auditorium, will be a feature of Mr. Hetzler's music work this year. Great enthusiasm prevails over music credits being given in the schools and we are preparing to push the music memory contests in the public schools so ardently urged by the National Federation of Music Clubs. Mrs. Katherine Bauman-Geis, Director of the Women's Choral Club, K. of C. Glee Club, and Catholic Girls' Glee Club will do much charity work with these organizations by giving concerts beneficiary to worthy institutions of the city. The Treble Clef Quartet will give concerts and assist in all community entertainments both as soloists and quartet. The personnel of this quartet is Cora Jean Geis, Charlotte Lauck, Mrs. C. V. Paul, and Katherine Bauman-Geis. Mrs. John A. Pfeister is accompanist for this organization.

ORA DELPHA LANE.

Cincinnati Orchestra Will Give Syracuse Its Most Important Musical Event of the Season

Morning Musicals, Inc., and Salon Musicale Will Unite in Introducing Ysaye Symphony—Clubs Will Present Noted Artists in Frequent Recitals—Plans for May Festival Not Yet Definite

SYRACUSE, N. Y., Oct. 16.—A highly artistic and interesting program is promised for the season in Syracuse. The Morning Musicals, Inc., and the Salon Musicale, for the first time in their history, are co-operating in the biggest musical event of the season. They will bring the Cincinnati Orchestra, Eugene Ysaye, conductor, to the Wieting Opera House on March 7. Mrs. Harry L. Vibbard has been named chairman by Miss Fitch, president of the Morning Musicals, Inc. Other members of her committee are Clara Drew, Mrs. Benjamin Mar-



Group of Committee from Morning Musicals and Salon Musicale Managing Cincinnati Orchestra's, Syracuse Concert. Front Row, Seated, Left to Right—Laura Van Kuran, Mrs. Charles E. Crouse, President Salon Musicale; Mrs. Harry L. Vibbard, Mrs. Dean Dudley. Standing—Mrs. Mary P. Fairlamb, Mrs. Benjamin Marshall, Clara Drew, A. Kathleen King.

began Oct. 6, Otilie Schillig, soprano, giving the program, assisted by Madeleine Marshall, pianist, of this city.

There will be fourteen morning recitals, Mrs. Charles W. Ball and Katherine Seymour having charge of these programs. One of the pleasing features will be the appearance here for the first time of the Letz String Quartet.

Music Settlement Work

The music settlement work which has been carried on under the supervision of the Morning Musicals, Inc., and with its financial assistance, will continue under the direction of Jessie Z. Decker. A local committee is also being formed for extension purposes. At present there are twenty-five pupils enrolled, fourteen in violin, one cello, six piano and four voice. The teachers are Mr. Aiguoni violin; Mrs. Carl Snyder, Mrs. Damon, Miss Decker and Mrs. Lewis,

piano; Ernst Mahr, cello, and Laura Van Kuran, voice. Marjorie Reeve has assisted in getting financial aid through the singing of Christmas carols and by a play given by the students of the Good-year-Burlingame School. The students were heard in several recitals last spring and will give others this year.

The Salon Musicale will present Rafael Diaz, tenor of the Metropolitan Opera Company, at its opening guest evening on Nov. 8. Mrs. Charles E. Crouse will be the hostess, assisted by Laura Van Kuran. Mme. Marta Wittkowska Mallery, contralto, and Constance Durston of this city, will sing operatic duets with Mr. Diaz, with Mrs. J. Leslie Kincaid at the piano. The Salon Musicale is planning to introduce Paul Swan in Greek and Egyptian interpretative dances. Twelve recitals

[Continued on page 234]

SPONSORING SYRACUSE CONCERTS

Morning Musicals, Inc.
Salon Musicale
Recital Commission of First Baptist Church
May Music Festival

shall, Mrs. Mary P. Fairlamb, Mrs. Robert Bryant and Mrs. Carl Snyder. For the Salon Musicale, Mrs. Charles E. Crouse, the president, appointed Laura Van Kuran chairman and Mrs. Hamilton White, Mrs. Dean Dudley, A. Kathleen King and Mrs. Harvey.

The three evening concerts planned for the Morning Musicals, Inc., are: Sophie Braslau, contralto, Nov. 9; Benno Moisevitch, pianist, Dec. 10, and Pablo Casals, Feb. 1. Clara Drew is chairman of the concert committee. The concerts will take place at the Mizpah Auditorium.

The regular fortnightly recitals held in the ballroom of the Onondaga Hotel

SYRACUSE, N. Y.

(Continued from page 233)

will be arranged by these members of the club: Mrs. Martin H. Knapp, Mrs. Benjamin Marshall, Mrs. Harry L. Vibbard, A. Kathleen King, Jessie Z. Decker, Geraldine Arnold, Mrs. Louis Stolz, Arlene Coleman, Margaret Seymour, Florence Griffin, Mrs. Frederick Harvey and Laura Van Kuran, chairman of the committee.

The Recital Commission of the First

Baptist Church brought Mme. Galli-Curci here on Oct. 9, under the local management of Francis P. Martin, former manager of the Empire Theater. Other artists engaged by the Recital Commission, the concerts to be held in the Mizpah Auditorium, are Rachmaninoff in a recital on Jan. 6, and Edward Johnson, tenor, who made such a great success here at the Music Festival on Feb. 22.

The Recital Commission is also contemplating a course of organ recitals by

Bonnet, Pietro Yon and Charles Courboin. Creatore and his opera company are booked for the evenings of Oct. 18, 19 and 20 at the Weiting Opera House. The San Carlo Opera Company will probably appear here in April.

Sousa and his band gave two concerts here Sept. 9 that met with great favor. The soloists were Florence Hardeman, violinist, and Mary Baker, soprano.

Plans are being formulated for the Music Festival in May, but nothing has thus far been definitely decided. Professor Howard Lyman, choral conductor of Syracuse University, has been holding rehearsals and contemplates fine results from the chorus in connection with the festival.

LAURA VAN KURAN.

agers booking attractions are: Earle D. Behrends, Harriet Bacon MacDonald of Chicago, and Mrs. Wesley P. Mason, E. G. Council and A. L. Harper. The University Club, Elmer Scott, president, enters the field with an artist course.

Dallas' concert schedule follows:

Oct. 11, Allen McQuhay (Catholic Ladies' Aid Society); Oct. 28, Zoellner Quartet (University Club); Nov. 1, Rafael Diaz and Marie Tiffany (E. G. Council); Nov. 4, Josef Lhevinne (Schubert Club); Nov. 7, Merle Alcock (Dallas Band); Nov. 8, Pietro Yon (American Legion); Nov. 10, Scottish Rite Quartet (University Club); Nov. 10, Julia Claussen (A. L. Harper); Nov. 18, Sophie Braslau (E. D. Behrends); Nov. 22, Eddy Brown and Reuben Davies (E. G. Council); Nov. 29, Helen Stanley (A. L. Harper); Nov. 18 to 29, San Carlo Opera Company (Mrs. Wesley P. Mason); Dec. 2, Mary Garden (Mrs. Mason and Mrs. MacDonald); Dec. 5, Freza Green, assisted by Dallas artist (Dallas Band); Dec. 13, Marie Rappold (E. G. Council); Dec. 25, American Opera Company (Dallas Male Chorus); Jan. 5, Harvard Glee Club (Dallas Male Chorus); Jan. 11, Fritz Kreisler (Mrs. Mason and Mrs. MacDonald); Jan. 11, Percy Grainger (A. L. Harper); Jan. 15, Boys' Choir (University Club); Jan. 17, Duncan Dancers and Beryl Rubinstein, pianist (A. L. Harper); Jan. 24, Benno Moiseiwitsch, pianist (E. D. Behrends); Jan. 24, Arthur Middleton (E. G. Council); Jan. 25, Dallas Male Chorus (University Club); Jan. 31, Wagner, Lazzari, Zanelli, and La Forge (Mrs. Mason and Mrs. MacDonald); Feb. 3, Mary Jordan (A. L. Harper); Feb. 13, Albert Lindquist (Dallas Band); Feb. —, Thurlow Lieurance, Edna Woolsey and George Tack (A. L. Harper); Feb. 17, Maggie Teyte (Schubert Choral Club); March 7, American Operatic Company (University Club); March 7, Mabel Garrison (E. D. Behrends); March —, New York Philharmonic (Dallas Male Chorus); March 13, Albert Spalding (Dallas Band); March 14, Dallas Symphony Orchestra (University Club); March 17, Harold Bauer (Mrs. Mason and Mrs. MacDonald); March 21, The Kennedys (University Club); March 22, Reinald Werrenrath (A. L. Harper); March 28, Vera Poppe (University Club); March 29, Adolph Bolm Ballet and Little Symphony (A. L. Harper); April 4, Morgan Kingston (E. G. Council); April 10, Louis Graveure (Dallas Band); April 22, Forrest Lamont (E. D. Behrends); May 8, Gabrielle Besanzoni (Dallas Band); May —, Scotti Grand Opera Company (Mrs. Mason and Mrs. MacDonald); and May —, Music week —annual meeting Music Teachers' Association; Texas Federation of Music Clubs and Texas Music Merchants' Association.

C. E. B.

Weekly Concerts is Program for Dallas, Tex.

Artists Booked by Seven Individuals and Organizations Completely Fill Up City's Musical Calendar—Musical Growth Is Hindered by Lack of Adequate Auditorium

DALLAS, TEX., Oct. 16.—The musical season promises to be an exceptionally brilliant one, having at least forty-two artists' concerts scheduled in addition to the Dallas Symphony Orchestra concerts under the direction of Walter S. Fried, who will present the orchestra in four concerts.

The Municipal Music Commission recently endorsed "Music in Industry" and will foster local movements for the betterment of civic conditions. Under its fostering care "sings" have been held throughout the summer in the various parks and this winter they will be held in stores and industrial centers. Under its auspices another "Music Memory Contest" for the school children will be held. Sudie Williams, Supervisor of Public School Music, as chairman, has selected a list of fifty standard compositions which include orchestra, band, voice, piano and violin numbers, representing thirty composers and thirteen nationalities.

The mayor, Frank W. Wozencraft, has been the recipient of numerous telegrams and letters of congratulation for the stand he has taken on music. It is believed Dallas is the first city to make and show films devoted exclusively to the education of the public along musical lines, and the first to plan and hold a

local and State Composers' Day and inaugurate a "Music Day." The most successful memory contest in the country was held here, there being two perfect teams and 177 perfect papers out of 250 finals. The Music Industries

IDENTIFIED WITH MUSICAL LIFE IN DALLAS

Municipal Music Commission.
Dallas Symphony Orchestra.
Dallas Band.
Music Study Club.
Municipal Chorus.
Schubert Choral Club.
Municipal Band.
Dallas Music Teachers' Association.
Wednesday Morning Choral Club.

Association, of which Clarence Mansfield is president, and Robert N. Watkin, secretary, is a live organization with plans rapidly maturing for the launching of other music culture features.

The Municipal Chorus, Mrs. Frank H. Blankenship, chairman, Viola Beck, accompanist, under direction of Paul Van Katwijk, will present "The Messiah" during the holidays and in the early spring, "Hiawatha." A big May festival is planned in which the combined forces of the Municipal Chorus and the

Dallas Symphony Orchestra will be used. The Dallas Teachers' Association, David L. Ormersher, president, will present its members in monthly programs. The Texas Chapter American Guild of Organists will also present its members in recitals with lectures on organ music throughout the season. Alice Knox Ferguson is dean. The Dallas Band, Lester Harris, conductor, W. D. McDaniels, manager, will give a number of concerts assisted by artists. The Municipal Band, W. T. Cox, director, will also be heard. The crying need of our city is a suitable hall in which to hold concerts. Opera likewise suffers from the lack of a suitable building. Dallas need a downtown auditorium properly heated and lighted, accessible in all kinds of weather, with a seating capacity of 5000 persons.

Clubs actively identified with the up-building and growth of musical life in Dallas are: The Schubert Choral Club, with a membership of fifty women, directed by Julius A. Jahn; Mrs. W. S. Bramlett is the president; the Wednesday Morning Choral Club, composed of forty women, Mrs. Mamie Folsom Wynne, leader, and Mrs. Julian Wells, president; Music Study Club, Mrs. Eugene Bullock, president; Mickwitz Study Club, Mrs. D. C. Tallichet, president; Dallas Male Chorus, fifty voices, David L. Ormersher, director; Municipal Band, W. T. Cox, conductor. Man-

Federation Delegates to be Entertained at Concert by Bluefield Club

BLUEFIELD, W. VA., Oct. 16.—The members of the Civic Club have purchased a block of tickets to the concert to be given by Florence Hinkle and de Stefano, Oct. 27, for the visiting delegation of the State Federation of Women's Clubs which will be in session here at that time. Other artists to be heard this fall are Albert Spalding, Betsy Lane Shepherd and Arthur Hackett.

THE BENCHELEY SYSTEM OF VOCAL STUDY

The brief outline of this system, recently published in the local press, gives a partial description of a simplified vocal method, radically differentiated in principle and design from any method brought to light previous to the introduction of this system from its original source.

This method originally taught in the East, which has remained unadvised during many years of teaching, has recently been brought to the attention of representative musicians for special reasons.

Published articles by Charles J. Traxler (Attorney) and Dr.

Edward T. Gibson also state facts concerning the use of this method.

Following the date of its introduction in New York and Brooklyn, other than musical aspirants registered as students, including educationists, members of the legal profession and others indirectly associated with musical interests. For the purpose of emphasizing the difference in principle and construction of this system, from methods previously studied, it may be stated that church soloists and other professional vocalists, former pupils of Everani and Capplan, were among the first to apply

for tuition; this system also numbered among its adherents former operatic pupils of Marchesi (the leading prima donna of the American opera company) and the soloist of a famous organization (Gilmour). A former member of the Abbot Opera Company (understudy to Miss Abbot) and a pupil of a teacher who had studied with Vannucini, also expressed sincere appreciation of the immediate improvement in tone quality, and the effortless use of the voice, as the result of a short course of study with this system, which proved a pronounced departure from all methods previously studied.

Facts Concerning This System

This simplified vocal method has recently been advertised through the usual channels which insure publicity for the purpose of identifying the authorship of a method logically adapted to secure immediate results in the technical requirements of vocal art, considered only attainable, even in exceptional voices, after years of strenuous study. Results of the constant repetition of a process, which specifically applies to the development of tone quality, are noted in the report of a reception given to the literary clubs of the Woman's Council (reprint from *The Minneapolis Journal*): "A notable feature of the entertainment was the singing of Miss Anna Augusta Brown, who rendered several solos with fine effects in tone quality. The remarkable fact in this connection is that but a short time ago Miss Brown was unconscious of possessing a voice of even ordinary power in speaking, and commenced lessons with Miss Bencheley as a possible means of strengthening the vocal muscles. A singing voice of much sweetness and promise has been developed by Miss Bencheley, and as this was Miss Brown's first public appearance, she should be gratified with her reception."

Exercises in physical culture, which directly apply to muscle development (as in the raising and lowering of the forearm), suggested to the founder of this method the reciprocating movement of two successive tones, which specifically applies to the development and strengthening of inner tonal muscles, which characterize the beauty of the voice estimated by tone quality; the two-tone reciprocating movement is entirely different in effect from that obtained by scale practice, as the former is an application of the motive of muscle development, employed in gymnasium exercise; this movement also establishes uniformity

of voice action throughout the compass of the voice, which may be extended to the limit of its possibilities without appreciable muscular effort by mezzo-voice practice maintained with adequate relaxation of vocal muscles.

The tendency of the average vocal student to use the too open (spread) tone is fostered by indeterminate tone production. Tone production which immediately disposes of the spread tone, by concentration of musical qualities summarized as tonal beauty is maintained by passive control of orbicular muscles, which preserve flexible movement of the lips; this is a matter of importance as coercive control of either vocal or facial muscles interferes with facile voice action. Energy of the will may be coercive or it may be relatively passive in effect according to the intent. Tone production and the process of tone development described in copyrighted manuscripts compiled for publication as a treatise on simplified voice development are maintained by relatively minimized energy of the will. Passive mental forces and involuntary breath pressure are sympathetically related to the process of tone development described, which, in accordance with the natural developing process, progresses on the line of least resistance.

The conception of voice development, demonstrated by the two-tone reciprocating movement, and the uniformity of voice action secured by maintaining the selfsame movement, with methodical exactness throughout the scale, has proved more logical in its application to the legitimate development of the average singing voice than the more complicated methods, which require years of study to establish certainty of control of the delicate legato, and the sustained pianissimo, which are

obtained in a few months of study by the immediate results of a few months of study with this direct and exact system of voice culture, designed for personal use in the author's studio teaching. An analysis of voice action which in a measure prefigures the application of this system, also treats of involved fundamentals which underlie dual motives of voice action respectively maintained by differentiated functions of the voluntary and involuntary vocal muscles; the energizing function of voluntary factors maintain voice action according to the intent, as in increase of volume of tone; the energizing function is lacking in the delicate inner tonal muscles, which reveal their office in the process of voice development, as directly correlated to the unhampered development of tone quality; these muscles are indirectly energized through the distinctive energizing function of the voluntary muscles. This brief outline of a simplified vocal method does not include a description of progressive exercises which maintain the higher activeness of voluntary vocal and voluntary breathing muscles, which are also sympathetically and logically correlated to the increased activities of the developed singing voice, as required in the expression of its highest possibilities.

In other words, the highest expression of musical art more fully depends upon a harmonious blending of physical, mental and psychological potentialities than upon the featuring of any one contributing factor. This method is listed under its legitimate title in the Musical Blue Book and the International "Who's Who in Music."

MARIE BUCKLIN BENCHELEY.

1107 Harmon Place, Minneapolis, Minn.

An Appreciation

Miss Bencheley's teaching demonstrates what may be accomplished by an expert in voice training, who specializes in the development and artistic training of immature and defective voices. The rapid advancement of youthful students in the development of exceptional tone qualities, and the remarkable voice control acquired in a few months of study prove the value of this simplified vocal method. From personal experience

I have reason to regard this method as invaluable.

To quote a specialist who studied with this teacher: "If this isn't right there's nothing right in vocal methods."

(MRS. MARSHALL H.) JENNIE A. COOLIDGE.

1906 Kenwood Parkway, Minneapolis, Minn.
June the Ninth, Nineteen-Twenty.

An appreciation of the Bencheley system of voice culture by a former pupil (State Regent D. A. R. Minnesota) who resumes lessons for the specific physiological work of intoning exercises testifies to the value of this system.

These exercises as taught by the founder of this system induce a forward impetus of the voice in speech, and also facilitate effortless delivery of the voice in public speaking.

MARIE BUCKLIN BENCHELEY.

1107 Harmon Place, Minneapolis, Minn.

MARIE BUCKLIN BENCHELEY, 1107 Harmon Place, Minneapolis, Minn.

Untiring Efforts of Few Bringing About Boise's Musical Leadership

Group of Individuals Leading in Work for City's Artistic Growth—Pinney Theater One of Achievements of Group—Civic Festival Chorus, Under Eugene A. Farner, Developing Community Spirit—School and Conservatory Music Progressing—Oliver C. Jones to Bring New York Philharmonic to City

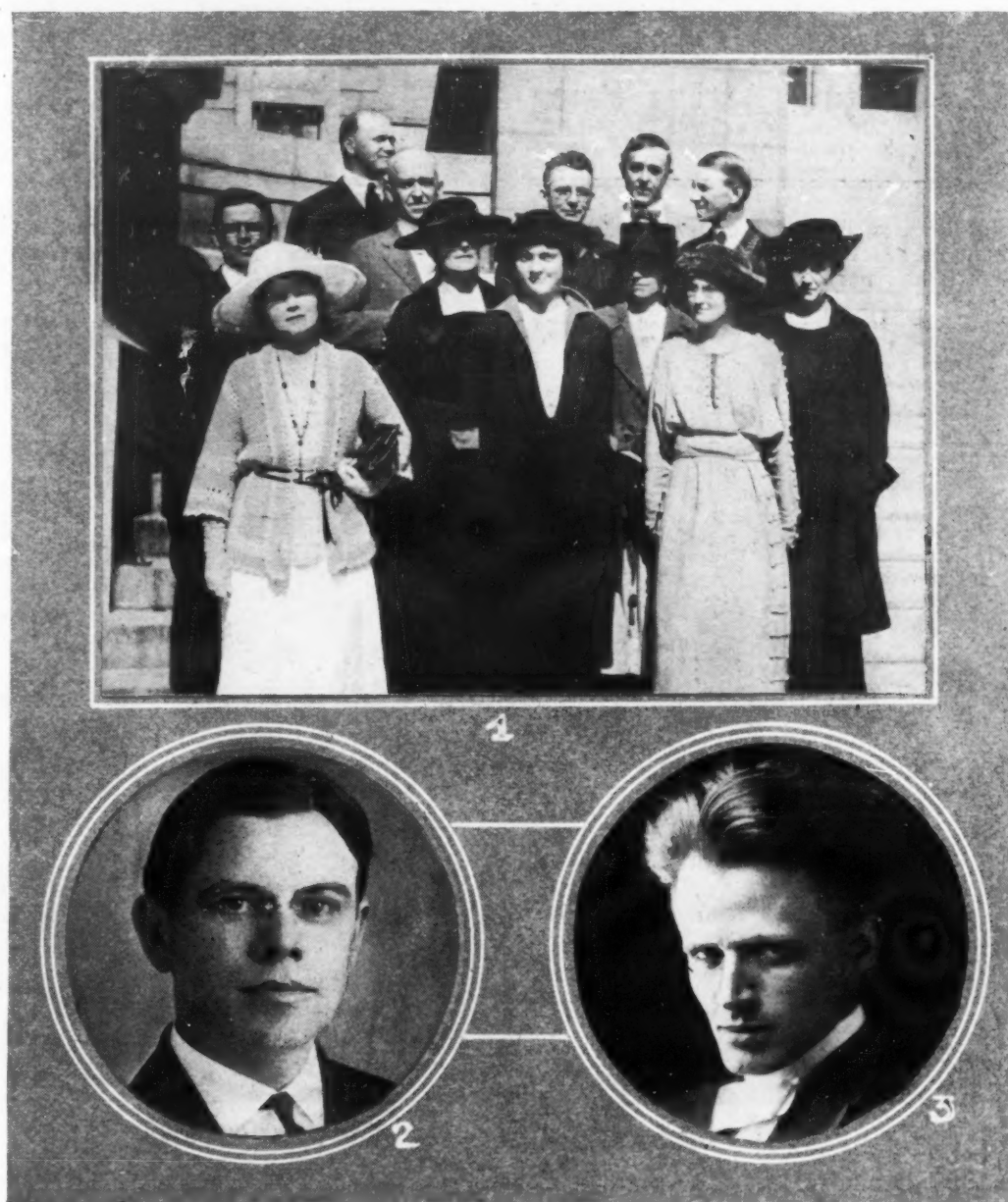
BOISE, IDAHO, Oct. 15.—A comprehensive research into the plans for the forthcoming season in Boise has brought to light the really fine work that is being done by a group of individuals interested in music. These men and women for the most part are not professionals, but see the wonderful opportunity afforded the community by having and hearing good music, and their untiring efforts are being rewarded a hundredfold from the fact that they are developing a following that is going to place this community into a music center second to none in the Northwest.

This work, a few years ago only a dream, is now a reality, and many are the artists that bid for a Boise performance owing to the splendid culture of their audiences, as well as the splendid financial return.

The Pinney Theater, with a seating capacity of about 1400, has long been recognized by both players and singers as having the finest acoustics of any in the West.

Among the most important local organizations is the Civic Festival Chorus, which is under the management of a live board, and a most splendid conductor, Eugene A. Farner, will present a number of fine works this coming season, and hopes to have visiting artists as its soloists. Its aims are to develop a community spirit which will finally bring city and county to a point when its projected festival and pageant, "Light on the Mountains," will be realized.

The success of last spring's "music week" will lead to greater efforts this year. The board of directors will early lay plans to make this feature a greater success. The public Christmas "Messiah" will be continued; von Webber's "Jubilee" ("Harvest") Cantata will be given in the late fall, and it is hoped that Wolf-Ferrari's "Vita Nuova" will



TIRELESS WORKERS FOR BOISE'S MUSICAL GROWTH

No. 1—Members of Board of Directors of the Civic Festival Chorus. First Row Left to Right: Mrs. Long, Miss Beggs, Miss Wilson. Second Row: Oliver C. Jones, Mrs. Litooy, Miss Cowgill and Louis Woodruff. Third Row: O. F. G. Markhus, L. Elam, Mr. Hoffman. Back Row: Rev. G. Cunningham, Mr. Tourtellotte. No. 2—Oliver C. Jones, Who Will Manage the Concert of the New York Philharmonic Orchestra in April. No. 3—Eugene A. Farner, Conductor Civic Festival Chorus, Music Supervisor of Ada County Schools and a Prime Worker in Community Singing.

be the *pièce de resistance* of music week.

The appointment of Eugene A. Farner, conductor of the Civic Festival Chorus, as supervisor of music for Ada County schools, has resulted in the establishment of some features which are reported to be unique in school music. Under the slogan "The whole county, a single community," the Ada County district schools, combining extremely rural conditions, have evolved a system which guarantees to the graduate of the small school equal opportunity in music with the pupils of schools of larger resource. Mr. Farner

is happy in this work, as the opportunity of interesting all parts of the county in the big festival plan has already, in various towns, notably Meridian, succeeded in building up enthusiastic singing units for the Civic Festival Chorus. As soon as the organization begins to bring artists for the soloists, it will not only give the rural community an opportunity to hear them, but will afford them the opportunity to actually "take part."

The music department of the College of Idaho, Caldwell, scored a decided success, financially and otherwise, last sea-

son in its "Robin Hood" performance under the direction of Frederic Flemming Beale. The cast was all students of the college, and a noteworthy feature was the special scenery painted entirely by the students of the college.

The present year promises bigger things musically with an increased enrollment of students. Plans of the director call for the usual operatic performance by the combined glee clubs, as well as separate concerts by these popular organizations of the college. An oratorio will probably be given, assisted by outside soloists.

Besides directing at the college, Mr. Beale has been engaged as organist and director of Boise's new Catholic Cathedral, where he will preside at a fine large three manual organ to be installed by Christmas.

The several clubs of the city are arranging to carry on music as heretofore, namely, the Tuesday Club, Mrs. Leslie Long, president, and the Columbian Club music department, are going to have a costume recital each month.

As a fitting climax to the end of a big music season, the Philharmonic Orchestra of New York will come here the last week in April. This concert will be supported by twenty-five business men of the city and the full management of its performance will be under the personal direction of Oliver C. Jones, who plans to make this event one of the greatest musical events ever brought to Idaho. Without doubt it will furnish a desire for more and better music during the coming years.

OLIVER C. JONES.

Introduces Stickles Song

The three songs in English which were sung by Alma Simpson, soprano, at her Carnegie Hall debut recital on Oct. 7, included William Stickles's "Mother Heart." The accompaniment was played on the Ampico Reproducing Piano. This plaintive little Scotch song will be featured on many concert-programs this season.



Leila Topping PIANIST

Presenting Programs
of All-Russian Music

"A sincere artist with a message."

"An artist of rare emotional insight."

"Through the medium of modern Russian music she expresses herself with warmth and color."

"A very musical and artistic pianiste, who has coached her programs with me."—Rudolph Ganz.

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ANNIE FRIEDBERG
1425 Broadway, New York

WINSTON WILKINSON

AMERICA'S VIOLINIST

Marie Maloney—Accompanist

N. Y. Evening Telegram, Oct. 10, 1919:—

"One of the foremost of the country's violinists.
A super-virtuoso."

MANAGEMENT

Frances Graff Newton

115 Carnegie Hall, New York



Berkshire Festival Gives Impetus to Pittsfield, Mass.

Musical Activities of All Sorts Stimulated by City's Becoming an Art Center—Community Chorus, Choral Art Society, New Symphony Orchestra and Visiting Artists Bring Best Music to the City

PITTSFIELD, Oct. 16.—With the third Berkshire Festival of chamber music, instituted by Mrs. Frederic S. Coolidge for the advancement of this form of musical art, still fresh in the memories of those privileged to attend its concerts, no one will challenge Pittsfield's right to be called a music center. Although the importance of these festivals reaches far beyond these narrow environs they have, without question, given an impetus to musical activity in the city in which they are held. The past few years have pointed toward a renewed interest and enthusiasm for music, as well as patronage of concerts. The coming season presents an outlook which is rich in musical offerings, especially choral work.

The Berkshire Community Chorus, which began its fourth season this month, is one of the foremost organizations which have fostered choral music in the city. Elmer A. Tidmarsh of Glens Falls, the present conductor, began fall rehearsals Oct. 12, in the high school auditorium. There will be at least two concerts during the season, the first a performance of Handel's "The Messiah" during the Christmas season. James C. Morton, tenor, of this city, has already been secured as one of the soloists. The second concert will be given in the spring with a program yet to be announced, but will probably include a cantata or similar work.

Progressive Community Chorus

The Berkshire Community chorus which is open to all in the city, has many achievements to its credit in the three years of existence. Founded and promoted by Gertrude Watson, a prominent patron of music, it has evolved from a community chorus, singing popular and patriotic war songs as well as favorite numbers from standard works, to a real oratorio chorus. The wonderful spirit of co-operation is responsible for its progress. The success of the chorus is also due to unflagging interest which Miss Watson shows in its development, in helping to direct its policy and in giving some financial support.

Officers of the Chorus

The officers of the chorus for the next season are: Miss Watson, president; Jessie A. Raab, secretary; Clifford H. Francis, treasurer, and Hazel M. Sclater, librarian. With the exception of Mr. Francis, who succeeds Francis E. McSweeney, resigned, these officers have served from the beginning and have given unreservedly of their time and energy in attending to the many details connected with the concerts and rehearsals. Mr. McSweeney, as well as being treasurer, has been the publicity agent and business manager, and has kept the work and progress of the chorus constantly before the public in the daily newspapers. Mr. McSweeney is organist of St. Charles's Church and director of the Berkshire School.

Choral Art Society

Another admirable choral organization which, in its brief existence since January, 1919, has made rapid strides toward promoting music is the Choral Art Society. The object is to study and present in public performances the best choral works, and to bring to Pittsfield artists and musical attractions of national repute. An example of this latter object is the appearance of Pavlova and her Ballet Russe, on Nov. 9, under the auspices of the Choral Art Society. The concert will be given at the Colonial Theater and will be an event in the musical season. Anthony Reese, a vocal instructor in this city, is the director and conductor of the chorus and has proven an efficient and skillful leader. The executive officers of the society are Charles Loren Smith, president; Louise Corneau, secretary and treasurer, and a committee of eight. C. Philip Goewey is the pianist. The chorus, which numbers eighty voices, started their fall weekly rehears-

als this month. Its spring concert is scheduled for April 19 and Reinald Werrenrath has been engaged as the assist-



OFFICERS OF BERKSHIRE COMMUNITY CHORUS

Left and Right: Francis E. McSweeney, Treasurer of Chorus for Three Years; Jessie A. Raab, Secretary of Chorus; Clifford Francis, New Treasurer of Chorus; Gertrude Watson, President of Chorus, and Its Founder; Hazel M. Sclater, Librarian. Photograph taken in Miss Watson's Garden at Onota Farm. Insert—Elmer A. Tidmarsh, Conductor of the Chorus.

ing artist. It is planned to have the chorus present Deems-Taylor's "The Highway," with Mr. Werrenrath singing

the solo parts. He will also sing three groups of songs.

The Methodist Church auditorium, with a seating capacity of 1500, has been engaged for this concert. This is one of the largest halls in the city, and one of the best adapted for choral concerts. The executive board of the church has kindly feelings toward musical enterprises, and always co-operates in renting the church for this purpose. The admission to the concerts given by the Choral Art Society is placed as low as possible in order that large numbers may attend, and a part of the proceeds is usually devoted to some local charity.

Still another choral organization which deserves mention in this article is the High School Glee Club, directed by Charles F. Smith, supervisor of music

in the public schools. One concert in the spring is usually given in the high school auditorium. If Mr. Smith finds good

material among the high school students this year, he will give Coleridge-Taylor's "Hiawatha's Wooing."

A field for organ music is made possible by the new Wolfe Memorial Organ at the South Church which has been recently installed. It is a fine instrument, and already Herman Loud of Boston, Marshall O. Bidwell of Cedar Rapids, Iowa, and Prof. Summer Salter of Williams College, have been heard here within the past few months. It is planned to continue this series of organ recitals at intervals during the winter.

New Symphony Orchestra

One of the newest musical enterprises is the Pittsfield Symphony Orchestra conducted by Josef LeMaire, a member of the Metropolitan Opera Orchestra. Rehearsals started in June, and the opportunity for orchestral experience and training was taken up with enthusiasm by about fifty players in the city. At the first concert given Oct. 5 in the Methodist church auditorium the orchestra was augmented by out-of-town and professional players to the number of sixty. Lambert Murphy, tenor, was the assisting artist. The aim in forming this society was to give all students and lovers of music an opportunity to study and familiarize themselves with the lighter works and symphonies of the great composers and to raise the musical standard of the community. During the winter the orchestra will be continued but it is not yet decided whether Mr. LeMaire will be able to come from New York to conduct rehearsals. Ulysse Buhler, who is interested in every effort that is made in the city for the furtherance and advancement of music, is the accompanist for the organization. The officers of the society are Ulysse Buhler, president; H. O. Stephens, secretary; G. R. Norton, treasurer; Park Elliott and George O. B. Hawley, executive committee with the above officers.

Herman L. West, organist of the Methodist Church, is a prominent figure bringing artists to this city. Mr. West with Irving I. Barnfather, Fred J. Clarke and Walter J. Clark comprise a music committee from the Methodist Church to arrange a series of winter concerts in the church auditorium. Although no artists have been engaged, the committee have obtained several options with managers in New York and Boston for engagements of artists of high rank.

MARJORIE E. MILLER.

Wheeling to Hear More Famous Musicians

University Club Takes Lead in Introducing Famous Artists to West Virginia City—New Oratorio Society Will Present Master Works—Public and Private Schools Prove Valuable Mediums in Promoting Artistic Development

WHEELING, W. VA., Oct. 15.—The general outline of the new season in Wheeling gives every indication of surpassing in actual interest and progressive steps those of previous years. Since the University Club in 1914, through a series of concerts, gave the impetus to the growth of musical appreciation here, events of greater importance and magnitude are steadily becoming the regular order of occurrences, and the present outlook is more promising than ever before.

Although we have always been noted for the unusual number of active musicians and the many affairs of more or less local nature, which were altogether delightful and instructive in a musical way, still until the time when the officers of the University Club decided, through the efforts of J. Harold Brennan, at that time its president, and Mr. Lee Paull to take active steps to effect the advancement of the musical education of Wheeling by bringing here available artists of the highest type in concert, nothing of a systematic nature in this way had ever been accomplished. These concerts proved so highly successful that through a list of regular guarantors, which has swelled each year until the seating capacity of the Court Theater, where they are presented, is taxed to its utmost capacity. They have now become an established part of the musical life of the city. This was only one of the most effective and stimulating means of creating a wider interest in the higher art of musical expression.

The club season, which began Oct. 6, featuring Geraldine Farrar, Ada Sassoli, harpist, and Edgar Schofield, baritone, has one of the most interesting programs outlined. The first concert drew the largest crowd in the history of the University Club's presentations here.

The second concert was given Oct. 14, presenting the Trio de Lutèce, George Barrere, flautist, Carlos Salzedo, harpist, and Lucien Schmidt, cellist.

On Nov. 24 Nicola Zerola, tenor, and Margaret Romaine, soprano, appear; on Jan. 19, Fritz Kreisler; Sergei Rachmaninoff, pianist-composer, Feb. 28. All of these concerts will be given at the Court Theater.

Fred E. Johnson, manager of the Court Theater, is another prominent Wheeling man who has been interested in helping to promote the interest in higher music. He has presented many interesting programs of better class music, and has cheerfully assisted in many ways the presentation of programs given under the auspices of others.

Two Opera Companies

On Nov. 5 and 6 the Dunbar Opera Company will be heard in "Carmen" at the Court Theater. On Nov. 15 and 16, "Otello" and "Lucia" will be given at the Court Theater by the Creature Grand Opera Company.

The Woman's Club, always active under the direction of Mrs. Flora Williams, for many years in charge of the musical department, who has this year been succeeded as chairman by Mrs. Anna Hilton Otto, has come to the front ranks of musical education in the past year, not only in its own delightful chorus work and programs featuring local talent,

but through the formation of an Oratorio Society last year, which comprises in its membership 100 men and women, many of them the foremost singers in the city. The "Messiah" will be repeated this year, at Christmas time, and Haydn's "Creation" will be given about the Easter season.

Elmer Hoelzle, musical director and choirmaster of the First Presbyterian Church, through whose efforts many of the biggest things done in the life of musical Wheeling during the past year and a half have been carried to a successful conclusion, has planned an even more pretentious program for his singers this winter. Handel's oratorio, "Semele," will be heard during the latter part of October. A series of organ recitals has been arranged for the church, which will be presented by Edith Edmundson, organist. Mrs. Edward Handy, Mrs. Chester Johnson and Mr. Herb Ferren will be soloists in "Semele."

Miss Hagar, contralto, will be heard some time early in the season, and Brahms' "Song of Triumph" will be given early in the winter by the choir.

Paul Allen Beymer, organist of St. Mathew's Church, who has done a great deal to promote popular interest in organ music, through his series of winter recitals given monthly at St. Mathew's Episcopal Church, will again present an interesting series of programs. The beauty of Mr. Beymer's programs is that they are always brief and exceptionally well chosen, he seeming to have a gift for selecting appealing music, suited to the understanding and appreciation of the educated musically, as well as those who have little understanding of music other than the appreciation of it. These

recitals, as are almost all the church programs, are free.

A feature of the recitals consists of two vocal numbers given by prominent local artists. Three cantatas are planned for the coming season by Mr. Beymer, Dubois' "Seven Last Words" at Easter-time, and two others earlier in the season.

Form School Choruses

Public and private schools have had a marked influence in spreading wide interest among the younger members of the community in music. Miss Lucy Robinson, director of music in the public schools, has organized large choruses in all of the schools and in the Wheeling High School an orchestra of fifty pieces. These youthful efforts have often resulted in work of unusual degree, en-

abling many of the young musicians to advance rapidly in their work.

Mt. deChantal, one of the oldest and most renowned institutions of learning in the State, was probably the first institution here to consider the serious study of music. Its reputation became established over sixty years ago. One of the members of the faculty, a Sister of the Visitation, became known internationally for her remarkable soprano voice, which caused the modest nun to be approached by grand opera managers all over the world. She declined all offers, however, and remained in the convent till the day of her death, building up a reputation for the school as an institution where all the elements of music are thoroughly taught. To-day Mt. deChantal pupils of music are receiving wide recognition.

As usual, Mt. deChantal will have its quota of private and public pupil recitals as well as several professional re-

citals given by visiting artists. St. Joseph's Academy, another private school, in the faculty of which is a sister with a knowledge of voice culture, which has started many young singers on their paths of achievement, will also have a series of recitals during the winter.

The Thompson vested choir, a remarkably successful organization, consisting of volunteer local singers, one of the most progressive in the State, under the direction of Mrs. Anna Hilton Otto, Oliver Edwards, organist, and Carl Neer, leading baritone, has given many very beautiful programs. Three recitals will be given this year with artists from nearby cities, assuring a successful season.

Mrs. Anna Hilton Otto, a pupil of James Stephens Martin of Pittsburgh, and one of the most accomplished singers in the city, has brought about the gratifying success of this excellent

volunteer choir at the Thompson Church.

A social feature will be introduced into the musical life of Wheeling this year, which will no doubt prove one of the most popular innovations of many moons, offering the opportunity of hearing the combined program of local and professional talent of the highest order in a series of monthly events which will be sponsored by prominent society and musical people. The social touch will be added by serving of afternoon tea by the debutante members of society. These affairs will be given at the McLure Hotel, which has a ballroom large enough to accommodate the crowd, which, according to indications, is planning to patronize and popularize these Thursday afternoon musicales, of which the first will be given early in November. To Elmer Hoelzle goes the credit of originating this plan.

HELEN C. SHERIDAN.

LEMAN FORCES BRING MUSICAL PRESTIGE TO ATLANTIC CITY



STEEL PIER SYMPHONY ORCHESTRA
John W. F. Leman, the Conductor, Indicated by a Maltese Cross

ATLANTIC CITY, Oct. 15.—This, the great playground of the world, has had a remarkable season, and the future plans are exceptionally encouraging. It is not only a resort city of never ending variety of amusements, but it has become a cosmopolitan center for music.

True, music of all descriptions is provided for the visitor in accordance with his own wishes, from "jazz" to symphony concerts, but it is particularly gratifying that in the last nine years we have had, provided by the Steel Pier company, a symphony orchestra that by the efficiency and versatility of the leader has attracted countless visitors. As a result of the Leman Symphony Concerts our city has won an enviable reputation.

An excellent band under the well known Pat Conway provided popular and classical programs, alternating with the Leman Orchestra during the summer months, Mr. Leman's season being from February to October, after which it is engaged in touring in connection with music festivals, etc.

Mr. Leman is not merely a conductor, but is a master musician whose interpretation is a splendid example of studious attention to detail coupled with a natural inherent musical talent. In other words, Mr. Leman has given Atlantic City a real business administration in his position as conductor. We do not think we are exaggerating when we say he has been a greater and more potent factor in the advance and progress of local musical interest than any other musician who has ever given of his time and well applied effort in this resort.

Crescendo Club Plans

The Crescendo Club plans great things for the season of 1920-1921, and the members are enthusiastic in preparing the year's program, which is one of the most interesting of any that has ever been planned. The new officers of this year are Cordelia Arnold, president; Mrs. S. A. Reinhart, first vice-president; Mrs. H. K. Worcester, second vice-president; Florence Cook, recording secretary; Laura Cloud, corresponding secretary, as well as secretary, State Federation and secretary N. F. M. C.; Mrs. B. F. Young, treasurer; Mrs. D. B. Edwards, financial secretary; Ethel Marina, press reporter; Ruth Bailey, librarian. The ex-presidents are Mrs. Anna Beekman Cooper, Mrs. C. E. Ulmer, Mrs. H. W. Hemphill

and Mrs. A. F. Bolte, who was the president last season. The club intends holding its meetings every two weeks, as was the custom last season, and each meeting, which will be held in the chapel of the First Presbyterian Church, will be devoted to the study of some great composer, or to lectures upon things musical. The first meeting will be devoted to Victor Herbert, and the following topics will be the features of the year: American Women Composers; Beethoven, on which night Dr. H. M. Mellen will be the honor guest of the club; "Story of the Violin; Teachers' Night; "Happy Prince" and other poems with musical accompaniment; Sonata Form and Aria; Oratorios, Handel, Haydn, Bach; Guest Night; Gounod; Lecture Recital; Vocal and Instrumental Settings of the Poets. Students' Night and Teachers' Night will be eventful ones, and another night will be devoted to the annual business meeting of the year and election of members. Club night for members will be the last event of the year's program, on which night a special musical pageant is usually given.

The Crescendo Club is the only local club that keeps up the interest in good music, and it has done more to foster the spirit of music in the resort than most clubs of its size in other cities. It was founded in 1905 by Anna Beekman Cooper and joined the State Federation in 1908 and N. F. M. C. in 1910. It was incorporated in 1920. Representative women in Atlantic City make up its membership. Non-resident guests are welcome at all program meetings.

Music in Hotels

The orchestras in all the hotels, under capable leaders, have planned unusually fine programs for the season and most of them play the very best music, with some popular works to please all tastes. The Sunday night concerts at the Traymore under the direction of Nicholas Peroff, at the Ambassador under the conductorship of Henri Van Praag, at Hadson Hall directed by Ben Stad, and at the Dennis conducted by Leonard Lewis, enable the visitors to hear some splendidly played programs. Many of the local music lovers make it a point to hear many of these concerts.

The church music this season promises to be very good, as the well-known musicians are connected with it either in the capacity of organists or soloists. Nathan Reinhart has given up his duties as organist with the First Presby-

terian Church to resume the same duties at the First M. E. Church. He is also the organist at Beth Israel, as he has been for some time. Edwin R. Wilson is the present organist at the First Presbyterian, and Mrs. Alfred Westney holds the same position at the Olivet Church. The quartet at the First Presbyterian has been disbanded, and this season Noria Lucia Ritter will be the soloist and William C. Boyer will be the tenor. Miss

Somers is the organist at the First Baptist Church. The high masses that are sung at St. Nichols Catholic Church by the splendid choir there give Atlantic City an opportunity of hearing some unusually good sacred music.

Helen Kennedy will conduct the high school chorus this season, as she did last year, and her knowledge of things musical enables her to be a competent director.

A. R.

GREENSBORO MUSIC HAS CIVIC BACKING

County and City Officials Provide Organizations With Concert Halls

GREENSBORO, N. C., Oct. 16.—If the little city of Greensboro has the best musical program of its history this winter, the credit is due to certain "creative listeners," although not of the type described by Schaeffer. They include a bank president, the five county commissioners and the three city commissioners; and they did their listening, not in a concert hall, but in their offices, not to music, but to the arguments of the music lovers of the community. As a result, the banker found the cash and the commissioners found the places for a series of concerts by first-class artists.

Gluck, Zimbalist, appearing separately; Lucy Gates, Merle Alcock and Lambert Murphy are on the list of the Greensboro Concert Course. May Peterson, John Powell and George Harris and the Zoellner Quartet will appear at Greensboro College, one of the town's two schools for women; while local musicians, professional and amateur, have joined the Greensboro Choral Society for oratorio work, with a view to a "music week" some time in the spring, which, while including concerts by visiting stars, will lay emphasis on local participation.

For a town of Greensboro's size, credited with 19,000 by the census, and admitted to be under 40,000 by the Chamber of Commerce, this is a fairly ambitious program. It would certainly have been impracticable without the co-operation of the previously named authori-

ties. The Greensboro Choral Society had long been housed by the North Carolina College for Women, as its director, Wade R. Brown, is director of music for that school. But the college is a mile from the center of town, and the car service is infrequent and slow. The inevitable consequence was that the chorus was hopelessly handicapped since its organization. The county, however, has just completed a new court house, at a cost of \$750,000, and the county commissioners, the ruling body of the county, came to the rescue of the chorus, not only by offering the use of one of the assembly rooms in the new building free of charge, but also by installing a piano there at the county's expense. The room will accommodate 300 persons, and as the building is in the center of town, the chorus is no longer homeless.

The Greensboro Concert Course likewise benefited by official intervention, since the only theater in town of any considerable size is the property of the municipality. The building is leased to a theatrical concern, but the city commissioners wrote into the lease a clause protecting the Concert Course above anything else. It shall have choice of not to exceed five dates at a nominal rental for the building, and whatever projects the lessee may have on hand for those dates must be set aside.

But the real patron of music in the town is not an official at all, but a private citizen, E. P. Wharton, president of the Greensboro National Bank, for he has produced the guarantee of about \$7,000 necessary to secure the artists on the program. The venture last year, the first attempt, turned out financially successful beyond expectation, and the proceeds were turned over to the local Y. W. C. A. Neither will the guarantor benefit this year, but if the course is a success financially, the net proceeds will be used to secure more music for Greensboro, either an additional concert in the spring, or an extra one next year.

G. W. J.

Establishment of New Southern Bureau Relieves Richmond of Dismal Prospects

Recitals by Destinn, Kubelik, Hempel and Others Assured by
Organization Sponsored by Schaeffer, Jones and Bergstrom
—Musicians, Wednesday and Rotary Clubs in Managerial
Field—Mrs. Stockdell Introduces New Bureau

RICHMOND, VA., Oct. 1.—What bade fair to be a dismal season for the capital of the Old Dominion, so far as music goes, has turned out in the last few days to be one of brilliant prospects. The establishing of the Southern Musical Bureau in this city by J. P. Schaeffer, John Harvard Jones and E. A. Bergstrom is hailed with keen enthusiasm, as the devotees of music remember with pleasure the Czecho-Slovak Soldiers Chorus brought here last winter under the direction of this bureau, which was at that time located in Norfolk, Va.

The bureau has opened offices in the Corley Building and announce at popular prices Ema Destinn, assisted by Phillip Bennyan, the American baritone, for Oct. 30, and Jan Kubelik with Pierre de Augieras, the French pianist, for Nov. 18. For the holidays, Frieda Hempel will bring her company composed of Coenraad V. Bos and August Rodeman, formerly first flautist of the Philadelphia Symphony. Edward Lankow, formerly basso of the Metropolitan, assisted by Leta May, soprano, and Rudolph Bochco, the Polish violinist, will hold the boards on Jan. 20. On Feb. 15, the rare combination of Jean Gherady, Belgian 'cellist, and Arthur Rubinstein, pianist, will be heard, to be followed by Toscha Seidel and Florence Macbeth in joint recital on March 18. As a climax of the season, Anna Fitzu, with Andres de Seguro, will appear in the costume playlet, "Grandma was Right," with a recital program in addition.

The same bureau will bring Mme. Schumann Heink here during the winter. By the purchase of a season ticket the various artists may be heard for one dollar a concert.

On behalf of the Musicians' Club, its artist manager, Mrs. Channing Ward, announces the appearance of Sascha Jacobsen, the violinist, the Flonzaleys, Josef Lhévinne, the pianist, and Caro-

line Lazzari for the four recitals thus far selected for the season. In addition to this, the club is planning eight morning musicales at the Woman's Club and three pupils' recitals. This organization is one of the most influential in the South and for the last five seasons, has been bringing the best musicians to the city.

Another musical manager has located in Richmond with offices in the Corley Building in the person of Mrs. B. D. Stockdell. Mrs. Stockdell will bring the

MANAGERS OF RICHMOND CONCERTS

Southern Musical Bureau
Musicians' Club
Mrs. B. D. Stockdell
Wednesday Club

Cincinnati Symphony Orchestra at popular prices on the evening of Feb. 23 as a starter, and will doubtless present other artists.

It is a pleasure to record that at last one civic organization has seen fit to include in its activities the bringing of musical attraction here. The Rotary Club, through its secretary, Howard D. Bryant, the popular local baritone, announces the engagement of La Scala Orchestra under the baton of Arturo Toscanini for Jan. 19.

As usual, the Wednesday Club will hold its festival in April, but no artists have been engaged so far. M. T. Spicer, one of the members of the Board of Governors, states that as soon as the business meeting is held plans will be ready for publication.

Protracted illness prevents John G. Corley from entering the field this year, although one is happy to report that he is now on the road to recovery. A musical season without the name of Mr. Corley connected with some of the visiting attractions seems very strange, and only his indisposition has prevented this



Above: J. P. Schaeffer, Manager Southern Musical Bureau, Richmond. Below: Mrs. B. D. Stockdell, the Latest Musical Manager in Richmond.

ardent musical promoter from being in the forefront of those who are striving to keep alive a genuine love of the noblest of all arts. G. W. J., Jr.

New Municipal Organ Gives Fresh Impetus to Jersey City's Music

City Fosters Recitals in High School Building—Public Schools Provide Excellent Training
—First Congregational Church Will Again Sponsor Free Concerts—College Club Provides Scholarship Every Year for Worthiest Student

JERSEY CITY, N. J., Oct. 15.—Jersey City has taken a step forward in matters musical. A large and in every way up-to-date equipped new organ has been placed in the big auditorium of the new Lincoln High School building, which is to be known as the Municipal Organ, and be under the supervision of Moritz Schwarz, city supervisor of music, and organist of Old Trinity Church, New York City. This organ has been a dream of Mr. Schwarz for a number of years, and when the new High School was first talked of he arranged a concert which provided a nucleus for this fund, and gave tangible evidence that Jersey City could use and would appreciate an organ of this kind. Following his idea the Board of Education in adopting plans for this new school had the auditorium so constructed as to admit of the organ, and \$13,000 was appropriated for the instrument. It is being placed under the personal supervision of Mr. Schwarz, and it will be ready late in October or early in November, when a big concert will be given.

Concerts in Public Schools

Continuing a plan of over ten years' duration, Jersey City will have a se-

ries of free Sunday afternoon concerts in the auditoriums of the several large new public schools. None of these have organs, but they all have a large seating capacity, and four to five concerts will be given each month; the first early in November and continuing through the winter.

Mrs. E. A. Ransom, Jr., is chairman for these concerts, which are given under the auspices of the Board of Education through a school extension committee, and they are absolutely free to the public. The programs are varied, many prominent music schools providing part of these through their advanced students, others have men and women already known on the concert stage. The list is not confined to local musicians but includes a large number from out of town. Mrs. Ransom having many openings for ambitious singers and other soloists. Her list will, of course, include this season some programs on the new Municipal Organ which is to add so much to the music life in the city.

In close connection with this work is the increase of community singing. The work started in the industries, particularly the many factories where a rest and lunch room was provided during the war, and by request of the men and women has been kept up. The Community Service provides the leaders and

the manufacturers co-operate in every way. The plan is to have these noon-day sings expand from time to time into union meetings and patriotic celebrations.

Public interest in music is being aroused through work among the High School students, Mr. Schwarz, the supervisor, having two orchestras well under way. In the Dickinson High School, the larger of the institutions, weekly rehearsals are held of the orchestra and the custom of former years will be carried on this season, the students studying a symphony, an overture, and an operatic selection each term. This term's program includes Beethoven's Third Symphony, Mozart's "Don Juan" Overture, and the Ballet Music from "Faust." These will be performed by the students at a mid-year concert. The work in the Lincoln High School is on a smaller basis—more of an ensemble class. These school orchestras have stimulated many boys and girls to perfect themselves, and graduates from them have been leaders of music in Carnegie Institute, in small theaters through the Middle West; also members of musical organizations in Princeton, Rutgers and Hamilton College; Mr. Schwarz's son playing the clarinet in the orchestra of the last named college until high graduation last June. A fair percentage of the boys who had their start in orchestra playing in these

school societies have had good orchestral places.

Church Aids Music

Again this winter are the lovers of all that is good in music to have an opportunity to hear some fine programs in the First Congregational Church, of which the Rev. Harry L. Everett is pastor. It is fully eight years since the first series of these concerts took place. They are for everyone, a silver offering being the only admission price, and through these programs some of the best of the choir and concert men and women of the Metropolitan district have come to Jersey City. The list is not made up for this season, Mr. Everett considering many that the best available may be heard.

In addition to these secular concerts, which will probably be held Tuesdays, once a month all winter, two big concerts, one in the mid-winter and the other in the early spring, will take place in this church for the public.

The Friday Evening Forums of the city, held in this church, will have several musical programs, and Sunday evenings, the first of each month, there will be two series of programs. The Gloria Trumpeters will play the second Sunday all winter, and Hans Kronold will give 'cello recitals the first Sunday evenings until the New Year.

Following a long established custom, the College Club, of about 120 women of Jersey City, gave a Metropolitan artist for its concert to raise the scholarship fund to send deserving girls to college. This year the recital took place Oct. 4, Sophie Braslau and the Mannes giving a program to a big audience in the Dickinson High School. The college women are already on the lookout for an equally successful attraction for next fall.

The usual number of church choir oratorio programs and special evenings with assisting artists will be included in the winter's list, the choir of Emory M. E. Church, under William Pagdin, choirmaster and tenor soloist, is already practicing for its annual "Messiah" recital, which is always a Christmas festival for the whole city, and for which outside soloists are engaged.

ADA D. FULLER.

YONKERS, N. Y., TO HAVE ITS FIRST CONCERT SERIES

National Symphony Will Give Four Concerts—Smaller Course of Recitals

YONKERS, N. Y., Oct. 16.—This coming season, for the first time in its history, Yonkers is to have a course of high class concerts. This city of 100,000 inhabitants is practically a suburb of New York City, being distant only from ten to fifteen miles from the center of the metropolis. For this reason very few have hazarded the experiment of giving concerts by big artists in Yonkers.

The coming series of concerts is to be given by the National Symphony orchestra under the local management of Bertha Sharp Wolf, a former Yonkers resident. All concerts will be given in the Yonkers Armory, seating 2500, as the seating capacity of Philipsburgh Hall, the next largest hall, is only between 800 and 900.

There will be four concerts by the orchestra, two of the concerts to be directed by Artur Bodanzky and the other two by Willem Mengelberg. The assisting artists at these orchestral concerts will be: Mana-Zucca, Francis Macmillen, Marguerite Namara and Alexander Schuller, the new Russian violinist. The dates of the orchestral concerts will be: Nov. 9, Nov. 22, Jan. 27 and March 10. In addition Martinelli will give a recital on Oct. 20; Kreisler will be heard in recital on Dec. 6 and Ponselle on April 5.

Some smaller concerts will be offered by the Yonkers Concert Course, Robert W. Wilkes, manager.

The Chaminade Club, composed of women musical enthusiasts will hold regular meetings and musicales on the first Tuesday of every month. Mrs. Leo B. Riggs is the chairman of the program committee. R. W. W.

Claude Warford Engaged for Euphony Society

At the first rehearsal of the New York Euphony Society, Carl Hahn, the conductor, announced that Claude Warford had been engaged as accompanist and assistant conductor of the club. Mr. Hahn and Mr. Warford will undoubtedly co-operate effectively for the constant betterment of the standard the society has set for itself.

Symphony Orchestra and Choral Societies Keep Vancouver, B. C., Up to Date Musically

Ten Active Bodies Preparing
a Full Season of Work—
Mayor Gale Taking Vital
Interest in Campaign for
More and Better Music—
Newspapers Start Cam-
paign for Concert Hall

VANCOUVER, B. C., Oct. 16.—This flourishing Canadian Pacific Coast city was never so well off for musical organizations as it is at the present time. There are no less than ten active bodies all busy now preparing for a strenuous season's work, a formidable list surely for a city with a population of over 200,000 and still growing rapidly.

The present season will be the third for the Vancouver Symphony Orchestra and in this connection it is gratifying to state that last year's list of guarantors has been trebled for this year, which means that the orchestra will go through its series of twelve concerts without any deficit. Last year's deficit only amounted to the insignificant sum of \$1,900, which was speedily extinguished by a small group of the orchestra's admirers. The orchestra this year numbers over sixty specially selected musicians, most of them professionals in the leading local season the directors will cast about for theaters. It is believed that for next a conductor of large experience to succeed Henry Green who, it is rumored, will retire at the end of this season. Here is an excellent opportunity for some of our younger orchestral conductors who want to make a name for themselves.

A new organization recently formed is the Vancouver Women's Choral Society under the baton of W. H. Barton, a musician of wide choral experience. The numerical strength of the society is placed at one hundred voices and the works to be given will consist of standard cantatas and part songs, many of the latter to be sung unaccompanied. The Vancouver Musical Society under the direction of J. D. Parkin, a British orchestral and choral director who came here last year with excellent credentials from Sir Edward Elgar and Sir Henry Wood, will give several concerts with the assistance of prominent visiting artists, while Mr. Parkin in collaboration with Harold Nelson Shaw, a gifted local stage director and actor, will present the Community Opera Society in a repertoire of well known light operas, the first of which will be Sullivan's "Haddon Hall."

WHAT VANCOUVER OFFERS TO MUSIC LOVERS

Vancouver Women's Choral Society
Vancouver Symphony Orchestra
Greater Vancouver Festival Choir
Welsh Choral Society
Vancouver Women's Musical Club
Community Opera Society
Men's Musical Club
Vancouver Scottish Orchestra
Vancouver Westminster Choral Union

This society will also make an elaborate production of Midsummer Night's Dream next summer in Stanley Park with an orchestra of 100 musicians and a specially selected cast and large chorus.

Men's Musical Club

The Men's Musical Club under the baton of Andrew Milne will give its first concert of the season next January, the assisting artists being Paul Althouse. The club will moreover introduce other equally prominent artists at its later concerts.

In addition to concerts by the other local organizations, the Vancouver New Westminster Choral Union will begin rehearsals in the near future for its annual musical festival to be given next spring in the Arena. The chorus for this big festival is to be brought up to six hundred voices or more this season, and the work to be given will be Mendelssohn's oratorio "St. Paul." Other lighter works will probably be given and prominent soloists will be brought here for the occasion.



IMPORTANT FIGURES IN VANCOUVER'S MUSIC

No. 1—Ernest Vinen, Conductor, Greater Vancouver Festival Choir. No. 2—W. H. Barton, Conductor, Women's Choral Society, Vancouver. No. 3—Mrs. F. C. Saunders, President, Women's Musical Club. No. 4—Andrew Milne, Conductor, Men's Musical Club, Vancouver. No. 5—J. D. Parkin, Conductor, Vancouver Musical Society.

But like other big Canadian cities, Vancouver is still without an adequate concert auditorium. At present the only available accommodation is to be found in the local churches, many of which unfortunately are altogether too small. The local newspapers have taken the matter up, with the Vancouver *Daily Province* in the lead, and it is to be hoped that something will be done by the time another year rolls around. All that is necessary to make Vancouver a first class musical center is an up to date concert auditorium where the masses can hear the best of music at prices within the reach of everyone's pocket. Mayor R. H. Gale is taking a warm interest in the campaign for more music and better music and he is receiving much needed co-operation from leading local organizations.

Movie Houses Improve Orchestras

Another sign of the times in the musical life of the city is the keen interest revealed by the local photoplay houses

in the proper presentation of their weekly musical programs, many of which are receiving as much publicity as the pictures themselves. One enterprising organist prints interesting analytical footnotes on the house programs for the benefit of his large following and other film musicians are taking the hint. It is worth noting too that the Capitol, a new motion picture palace now in course of erection to seat over 2000 persons, will have an orchestra of twenty-four musicians for the giving of first class programs. Condensed opera will also be featured at this theater.

To stimulate music in the churches the music critic of the *Daily Province* has begun a series of articles in his paper by visiting the various churches every Sunday and writing his views on the work of the respective choirs. The choirmasters are taking great interest in the innovation and are already receiving much benefit from the newspaper's co-operation.

R. J.

Furore Over Encores Closes "Tosca" Performance in Milan

Refusal of Orchestral Society to Allow Repetition of Solo,
Rouses Tremendous Ire at the Carcano—"Huguenots"
Revived for First Time Since 1899 at the Dal Verme

MILAN, Sept. 27.—The "Tosca" performed at the Carcano recently deserves to be remembered for its singularity. The cast contained the names of the baritone, Viglione-Borghese, and Amelia Canzi, who both, because of sudden indisposition, were substituted at the last moment by Mme. Eva Mangili and Mr. Del Chiaro. The performance owes its special interest to the revelation of the young tenor, Pietro Gubellini, who possesses one of the most agreeable and powerful voices we have heard of late, a voice which rouses enthusiasm at every note and was the cause of a veritable ovation.

After his effective singing of "O

Dolci Baci," an encore was wildly demanded from the upper gallery, but as for some years all encores are forbidden both by the local authorities and by special terms in the contracts of the orchestral and choral unions, the conductor, Maestro Lucon, imperturbable amid the storm, immediately gave the attack for the continuation of the duo. Evidently the excited admirers of the tenor did not intend to give in; orchestra and singers attempted seven or eight times to dominate the uproar, but every time the house resounded with alarming howls and hisses, which lasted without interruption for an hour. In vain stage-manager and conductor, during a moment of silence tried to make the audience understand that encores were not

allowed by orders of the prefetto. A voice was heard retorting: "But Lenin allows them!" Finally the orchestra abandoned the field, the curtain fell and "Tosca" came to a sudden end without the farewell duo, without the shooting of Cavaradossi and the inevitable suicide of the protagonist.

Amid the press-comments of the next days a letter was published of the "Società Orchestrale Milanese" explaining that the refusal of the orchestra to encore the Romanza of Cavaradossi was not founded on economical grounds but on the terms of the contract between the society and the impresario, that any encore is forbidden during the performances for the sake of art and of that part of the audience which has no interest in prolonging the duration of the performance.

If this was the reason, a very sound reason indeed, it is to be demanded why the audience was told that encores were not allowed by orders of the Prefetto! As to the sake of art, we might ask the components of the Società Orchestrale Milanese why their artistic scruples are so rigorous that not one minute more is granted to the duration of the rehearsals! ! !

The opening of the Dal Verme with "Les Huguenots" was awaited with special interest, since the opera had not been performed in Milan since 1899. Special praise must be awarded to the managers who, in such difficult times, succeeded in gathering an ensemble of artists capable to surmount the vocal difficulties of the score. Verily, the general impression left by the performance was that, notwithstanding the immortal beauty of the fourth act, the opera has decidedly grown out of fashion with its interminable ballets and conventionalisms and bears the original faults of its sisters "Africana" and "Profeta."

Maestro Angelo Ferrari, who had left a pleasing remembrance of his work last season, did his best for the occasion and obtained good effects in the numerous choruses and ensembles and was well supported by all the second parts. Among the soloists, Mme. Nadina Legat was a brilliant *Queen*. Mme. Borina, *Valentina*, was remarkable for dignity and precision. *Raul* was the young tenor Corbetta, who possesses a fine and easy voice. Gaudio Mansueto was a first rate *Marcello* and scored a well deserved personal success in the first act. The stage-setting was sumptuous and contributed to the success of the whole performance, very heartily approved by the crowded audience.

"Les Huguenots" was soon followed by a new presentation of "Tosca," which seems destined to appear three or four times yearly in the bills of the Milanese theaters. On Saturday evening Puccini's great favorite of the impresarios had scored a tremendous success at the Carcano. On Sunday a new reproduction was offered to the audience of the Dal Verme, with the same inevitable reception. The baritone Bonini made a masterly characterization of *Scarpia* and gave special prominence to the "Te deum," which we rarely had heard in such an effective performance. Mme. Mercedes Llopert was an elegant and richly gifted protagonist and Mr. Pintucci, who at the last moment substituted for Capuzzo, the appointed tenor for Cavaradossi, was heartily applauded. Maestro Angelo Ferrari conducted.

UGO D'ALBERTIS.

MARECHAL AT VASSAR

Former 'Cellist of Conservatoire Heard
in Poughkeepsie

POUGHKEEPSIE, N. Y., Oct. 17.—It was the privilege of Vassar College to hear in recital on Oct. 8, Maurice Maréchal, first 'cellist of the Paris Conservatoire Orchestra. Monsieur Maréchal spent a good part of the summer concertizing in this country, and played at Vassar just before returning to Paris. He takes with him an American bride, whom he first met in France during the war, where both were entertaining the soldiers, working under the auspices of the Red Cross. Mme. Maréchal is an actress and playwright. M. Maréchal produced an unusually beautiful tone from his instrument, and his playing was always poetic and flexible. He also showed his musicianship in the planning of his program.

Credit for the pleasure of the evening must be shared by Rexford Tilson, whose accompaniments, although sometimes too subordinated, were always in harmony with the conception of the soloist.

E. W. G.

New Books—Viewed and Reviewed

AMERICAN publication of Liza Lehmann's autobiography has served to bring to her admirers on this side of the Atlantic a well rounded and very human picture of the noted English composer who died two years ago. The creator of "In a Persian Garden" wrote informally and wittily, without reserve in personal matters, but with the customary English good taste. Many celebrities, past and present, appear in the pages, as might be expected. Liszt, Jenny Lind, Rubinstein, Browning and duMaurier were intimates in the home of her father, the celebrated portrait painter, Rudolph Lehmann. She tells of supping with Verdi, of being snubbed by Brahms, and of being taught by Mme. Schumann. But the chief interest of the book lies in what she says of her herself, her opinions and her work, rather than in her recollections of others. Because of its timeliness, her description of Jenny Lind, with whom she studied in those later years when that famous singer had retired from the stage, invites attention.

"Her manner in ordinary life at that time," Mme. Lehmann wrote, "was far removed from what would be called affable. A stern and unrelenting kind of Puritanism seemed to emanate from her character. She was deeply religious—almost to the point of bigotry. * * *

Ah! but when she sang all hardness vanished, and her face became illuminated and suffused with lofty tenderness, as if inspired by St. Cecilia herself. Tears sprang to one's eyes for the sheer beauty of her voice, the idealism of her tone, and mind and soul behind the delivery. Hers was an artistry based on relentless study, but her voice was the most spiritual I have ever heard. It had a soaring quality, and although brilliant and powerful, her *pianissimo* was so extraordinary that it seemed to creep up to one and touch one. Then her long-drawn shakes, 'linked sweetness long drawn out,' and the marvels of the intricate *cadenza* composed by herself! She seemed to triumph in proving the infallibility of her ear as well as the dexterity of her voice. She used to say, 'Very few people sing really in tune.'"

Mme. Lehmann's comments on the music of Richard Wagner, which she discussed in connection with attendance on a festival at Bayreuth, may well have been written with the expectation that they would provoke controversy.

"I am bound to confess," she said, "that, notwithstanding the glamour of his dazzling and dominant genius, much of Wagner's music affects me in a somewhat peculiar manner. Some quality inherent to it—I am not sure I should be wrong in describing it as an overwhelming sensuality—leaves me, however much I may have been carried away at the moment, with a sense of mental nausea. This is notably the case with his great love-drama, 'Tristan und Isolde.' It is not that I am such a prude that the illicit passion of the unhappy lovers upsets my moral equilibrium; indeed, the strains of Debussy's 'Pelleas and Melisande,' a somewhat kindred subject, do not affect me in the same way at all. No; I think the composer's innermost ego must in some subtle manner have permeated this music; and, perhaps, my Psyche—I have been called a natural 'hyper-sensitive'—unconsciously recognizes and recoils from the character of Richard Wagner, the man, calculating, selfish and sensual to the highest degree, as all the world knows only too well from his biography and memoirs."

Mme. Lehmann describes at some length how she came to write her most famous work, the song cycle, "In a Persian Garden," which came after her marriage to Herbert Bedford, an artist. As she puts it, she abandoned her career as a singer, "became human, and got married." She recalls, with gratitude to America, that the chief success of the song cycle was in this country, and, she says, "it became quite a little joke how many singers wrote to tell me that they had been in the very first quartet to perform the work in the United States." She states that she made no conscious effort to reproduce "local color" anywhere in the work, and that if there is anything of the sort "it must have come quite instinctively, or rather than it really emanated from the spirit of the poem."

Americans will take special interest in the pages devoted to her two American tours. She speaks of the delightful re-

ception given by Victor Harris in her honor. American music clubs aroused her admiration. The distances appalled her, and she tells of the curt message which her manager, R. E. Johnston, sent her, when she protested at the length of the jumps between concerts. It read: "Regret cannot alter size of U. S. for you.—Johnston."

She, too, wanted to write an American Indian opera, also San Francisco's Chinatown appealed to her.

Concluding portions of the book show how her life was saddened by the death of her elder son of pneumonia, while in training during the World War. Like many others thus bereaved, she turned at least a willing face toward the doctrines of Sir Oliver Lodge, as her own life neared its close. Death came two weeks after she had finished the book, as chronicled in an afterword by her husband. O. T.

* "The Life of Liza Lehmann," by herself. (New York: E. P. Dutton & Co.)

A very attractive little brochure has been issued this autumn by Adelaide Gescheidt, founder and exponent-instructor of Vocal Art-Science Standardized. Miss Gescheidt, who has proved the value of her system by the professional pupils she has before the public to-day, has divided the booklet into several sections. In the first, "What Is

Voice?" she states most clearly the important truth that many singers do not know that their voice would function naturally if they were trained to know how to allow it to do so. She then stresses natural function in a most intelligent way.

The scientific nature of Vocal Art-Science Standardized is then taken up. Miss Gescheidt has in the last nine years trained over 3000 voices; she has worked with equally gratifying results with men's and women's voices. The anatomical side is touched on; muscular co-ordination she discusses admirably. There are pages on "comparison of tones and overtones." But the four big points of Vocal Art-Science Standardized are: I. Co-ordination (pertaining to muscles); 2. Correlation (nerves and plexuses); III. Equilibration (harmonizing of muscular action and nerve influence); IV. Polarization (centralizing of all forces in the cortex of the brain).

Interesting remarks follow on the vowel and consonant elements for voice expression, the mental side of voice. In conclusion are a few paragraphs on "The Art of Singing" and a table of ten items which go to make what Miss Gescheidt calls "perfect tone," according to the teachings of Vocal Art-Science Standardized. A. M.

† Vocal Art-Science Standardized. By Adelaide Gescheidt. Paper, Pp. 24. New York: Published by the Author.

Mexican Opera Forces Make First Appearance in Wichita

Senora Company, Said to be Sponsored by De La Huerta, Present Five Operas With Much Credit—Local Events Detract from Audience—Chorus and Orchestra Inadequate

WICHITA, KAN., Oct. 8. — The Senora Grand Opera Company, said to be sponsored by the Mexican President, De la Huerta, made its first visit to Wichita this week. It is unfortunate that the advent of the company should have been at this particular time, when the city and surrounding country is engrossed in the celebration of Wichita's Golden Jubilee and Annual Wheat Show, when everyone's attention is centered on making the best of this celebration and exhibit. With the kindest intentions in the world toward serious music, every loyal Wichitan is vitally interested in making the home performance and home exhibit a success, and no outside aggregation can command much attention at this time unless directly connected with the central attraction.

The evening performances on Monday, Tuesday and Wednesday, as well as the Wednesday matinee, were poorly attended, a mere handful of persons turning out to some of the performances, and the largest audience of the series probably not exceeding 200. Musically the operas "Rigoletto," "Il Trovatore," "Lucia di Lammermoor," "Cavalleria Rusticana" and "I Pagliacci" were well chosen. A chorus of from ten to twelve singers and an orchestra of eight or nine performers, with the conductor also acting as pianist, and with the piano as the most conspicuous instrument in the orchestra, cannot give an adequate interpretation of any master opera, no matter how good the acting and singing of the principals. To the credit of all performers it must be said that they went through their parts in each opera as if they were before a crowded house rather than a large collection of empty seats.

In "Rigoletto," Eduardo Lejarazu in the title rôle did particularly fine work, as did also Consuelo Medina, who sang *Gilda*. Noteworthy also, was the singing of Giuseppe Dort, who took the part of the Duke. In "Il Trovatore," which, as was to be expected, drew the best audience, Speria Castel as *Azucena* easily carried off the honors with her splendid voice and excellent acting. Beatrice Pizzorni as *Leonora* also sang well, though her voice did not seem quite equal to the demands of her rôle, and her attention was divided between her singing

and the train of her gown which apparently hampered her freedom of action. *Manrico* sung by Alfredo Graciani, and *Count Luna* by Soto Mayer, were offered with spirit, and appreciation of their rôles.

In "Lucia de Lammermoor" the Mad Scene and the famous Sextet called forth well merited applause. The most intense and artistic work in "Cavalleria Rusticana" and "I Pagliacci" was done by Alfredo Graciani as *Turiddu* in the former and *Canio* in the latter. Especially as *Canio* did he throw his whole soul into the work, and sang his part with an intensity and fervor that left little to be wished for. Beatrice Pizzorni made a favorable impression as *Santuzza*. On the whole, all the soloists of the Senora Opera Company were good, which makes it the more regrettable that they and their efficient conductor should not have had a stronger chorus and a more adequate orchestra.

President De la Huerta, who sponsored the company, is himself a musician of note and an amateur singer of distinction. T. L. K.

AMERICAN INSTITUTE OF APPLIED MUSIC OPENED

Season Begun Auspiciously on Oct. 4 With a Larger Enrolment Than Other Years

The American Institute of Applied Music opened on Oct. 4 with a larger enrolment than usual. Among those who are pursuing the courses it offers, leading to the degree of Bachelor of Music, are Mrs. John Wood (Alice Grey, of Randolph-Macon College) and Harold Spencer, who was recently appointed Supervisor of Music in the public schools of Huntington, L. I. Many promising vocal students will work this year with Sergei Klibansky, Leroy Tebbis and Lotta Madden. Kate S. Chittenden, dean of the Institute, began her course in interpretation for piano students on Oct. 8. The first public recital of the season brought forward a program and performers of more than unusual interest.

McCall Lanham of the Institute faculty, and his talented pupil, Gwilym Anwyl, who is being trained by the Federal Vocation Board, gave a song recital at the Chevy Chase School in Washing-

ton, D. C., on the evening of Oct. 6, when they were received with much enthusiasm. Mr. Lanham will conduct the classes in voice at the Chevy Chase School on Tuesdays and Thursdays this winter and has engaged a Washington studio, where he will work with his many private pupils on Wednesdays. Mr. Anwyl has been engaged as tenor soloist at the North Presbyterian Church of New York. Another student from the Federal Board, David Hubbs, a pupil of Leroy Tebbis, will sing under the auspices of the Y. M. C. A. at the noon-day recreation periods which are being held in a number of factories. Engagements are also being booked for pupils of Mr. Klibansky, among them Felice de Gregoria, who will appear in the production of "Princess Virtue," and Emmy Witska, who is to make Edison tone-test appearances. Miss Witska was heard in a concert for the Y. M. C. A. on Oct. 3; Lottie Howell sang charmingly in recital for the same organization on Oct. 5. Elsie Diemer will be heard in two performances of "Haensel and Gretel" in New York and Brooklyn.

Prominent among the professional actors and singers who have been studying tone production with Mr. Tebbis are English Cody, who is going on the road in Belasco's revival of "The Return of Peter Grimm"; Neil Martin, who is appearing in "The Charm School," and M. Cavanaugh, who is in the cast of "Monsieur Beaucaire."

Mabel Rusthoff of the faculty, whose "Twelve Little Rhyme Tunes" are well known to teachers of young children, has just published a song, "If I Were a Bird," on a text by herself. The firm of Schroeder & Gunther have accepted for publication nine other songs by this talented young pianist and singer. Lotta Madden, whose beautiful soprano was never heard to better advantage than at the Lockport Festival this year, will make a concert tour of the Pacific Coast in the spring. Francis Moore, the well-known pianist and accompanist, has been engaged for the Frederick Warren Ballad Concerts. George Raudenbush, violinist, Theodore Spiering's pupil, played at two *Globe* concerts early in October, at the Bowery Mission and the Mount Morris High School.

MUSIC IN MILWAUKEE

Scotti Opera Company Begins Season—Dancers Give Two Programs

MILWAUKEE, Oct. 15.—The Milwaukee musical season opened with the appearance of the Scotti Grand Opera Company under the auspices of Marion Andrews. Leoni's "L'Oracolo" proved one of the most attractive operas ever given here, in which Antonio Scotti was exceedingly impressive. Leon Rothier revealed skill and a powerful bass, and Marion Chamlee, a new tenor, took his high notes without trouble. Marie Sundelius delivered her soprano part with unexpected excellence. Florence Easton did some excellent singing in the two acts of "Butterfly," which completed the program. Not only voice was satisfactory, but histrionic skill was evident in her characterization. Orville Harrold made a good *Pinkerton*, somewhat lacking in life and vitality, but withal giving some moments of real joy in a musical sense.

Andrews also presented the Pavley-Oukrainsky dancers in two programs, which were greeted with enthusiasm. Pavley's "Bacchanale" is a whirlwind of driving action, being one of the best numbers of the program. The women in the cast—Ledowa, Millar, Reinert and others made the feminine contingent fully equal to the masculine in making a well-rounded company. Russian ballet as expressed by this company will always have a supremely warm welcome in this city. C. O. S.

Lambert Murphy Inaugurates Course in Mt. Vernon, Ia.

MOUNT VERNON, IOWA., Oct. 14.—A large, responsive audience attended the song recital by Lambert Murphy at the opening of the Cornell College Artist Course which was held in the local chapel auditorium, Tuesday night, Oct. 12. Opening with a recitative and aria by Handel, he gave a well-balanced program which met with warm response and made him more than ever a favorite with the Mount Vernon audience. He was in good voice, and his singing of "Christ in Flanders" by Ward-Stephens, and "There Is No Death" by O'Hara, met with unusual approval, as did several numbers of his three groups of French, Russian and Irish offerings. He was accompanied by Charles Albert Baker. C. H. G.

Clubs and Teachers Lead Roanoke

Association of Commerce, Church Choirs and Public Schools Also Co-operate in Making City Musical Center of Southwest Virginia—Three Theaters, with Seating Capacity of 7700 Offer Concert Facilities—College Aids in Maintaining High Standard—Music Houses Book Artists

ROANOKE, Va., Oct. 16.—For many years Roanoke has been, and is becoming more and more, the musical center of Southwest Virginia. Her population is about 55,000 persons, a large number of whom are musicians and music lovers. Concerts are patronized by a number of towns in the surrounding territory. The Academy of Music will seat about 1500, the Jefferson Theater, 1200, while the City Auditorium can accommodate 5000 persons.

Among the prominent musical organizations of the city are the following: The Thursday Morning Music Club, whose officers are Mrs. Ernest G. Baldwin, president; Mrs. J. P. Flippo, first vice-president; Mrs. John F. Vines, second vice-president; Mrs. G. S. Hurt, recording secretary; Nellie Stuart, corresponding secretary; Mrs. L. C. Stewart, treasurer; has an adult membership of about 600, having tripled its membership in the past year, and a student membership of 300. The musical atmosphere maintained in Roanoke, is due, in a large measure, to the splendid work of this organization. The first program was given Sept. 2, when it presented Anna Michael, contralto, of Roanoke, and Samuel Sowers, pianist, of Chatham, Va. It has booked for this season: John Powell and George Harris, Jr.; Merle Alcock and the Elshuco Trio, and Lambert Murphy, tenor, with other artists to be announced later. In addition to this, a program will be given each month by local artists.

Clubs Co-operate in Cause of Music

The Roanoke Music Teachers' Association, whose officers are Blanch Deal, president; Mrs. Nellie Brophy, vice-president; Grace Buford, recording secretary; Mrs. Claude Guerrant, corresponding secretary; Mrs. R. C. Nichols, treasurer; and E. J. Calthrop, press correspondent, is an organization which has already made itself known in the musical development of the city. The club holds membership in the Musical Alliance and was instrumental, with the co-operation of the Thursday Morning Music Club, in the organization of a State Music Teachers' Association, which met and organized in this city last February. The giving of credits for the study of music in our Public Schools was brought about through the untiring efforts of this organization.

The Association of Commerce, of which John Wood is secretary, is always ready to stand behind any movement for the musical advance of Roanoke. Working in conjunction with the Thursday Morning Music Club, plans are being made for a three or four days' musical festival in the Spring of 1921.

Music is also given a place in the public schools. Sight singing, ear training, notation and appreciation of music are taught in the primary grades under the supervision of Daisy Wingfield, supervisor of music.

Church Choirs Stimulate Progress

The church choirs of Roanoke are worthy of special mention. In their membership will be found a large number of the leading musicians of the city. Among the most prominent of these choirs are:

First Baptist Church quartet, Mrs. Beverly Wortham, director; P. Rasmussen, organist; Calvary Baptist Church quartet, Mrs. George S. Hurt, director, Alma Blanton, organist; Second Presbyterian Church quartet, Dr. M. R. Faville, director, Mrs. D. O. Chapman, organist; St. John's Episcopal Church, with a vested choir of forty voices, E. Clinton Eley, organist and director; Greene Memorial Methodist Church, with a



ROANOKE'S CITY
HALL AND
LEADING CLUBS



No. 1—Officers of Roanoke Music Teachers Association. Right to Left, (sitting) Blanch Deal, president, Mrs. N. L. Brophy, vice-president. Top Row, Right to Left—Mrs. Claude Guerrant, corresponding secretary; Mrs. R. C. Nichols, recording secretary; Grace Buford, treasurer; E. J. Calthrop, press correspondent; No. 2—Officers of the Thursday Morning Music Club. Bottom Row—Left to Right—Nellie Stuart, corresponding secretary; Mrs. E. G. Baldwin, president; Mrs. J. P. Flippo, first vice president; Top Row, Mrs. L. C. Stewart, treasurer; Mrs. G. S. Hurt, recording secretary; Mrs. J. F. Vines, second vice president; No. 3—City Auditorium, Which Will Seat 5,000 Persons.

chorus choir of thirty-five voices, E. J. Calthrop, director, Mrs. Jason Williamson, organist; Christ Episcopal Church, with a vested choir of forty voices, Gordon H. Baker, director, Blanch Deal, or-

ROANOKE OFFERS AS A MUSICAL CENTER

Thursday Morning Music Club
Music Teachers' Association
Association of Commerce
Public School Music
Church Choral Choirs
Hollins College Conservatory
Three Industrial Bands
Enterprising Houses

ganist. In addition to the regular services, oratorios and cantatas are given from time to time.

Roanokers are also afforded many opportunities to hear good music given

from time to time at Hollins College by the faculty and students. A high standard of music is maintained at Hollins under the supervision of Erich Rath, Director of Music, who also handles all engagements for visiting artists at the College.

Roanoke has three bands: Roanoke Machine Works Band, composed of thirty members under the direction of William H. Burt; Kazim Temple Band of fifty members, William H. Burt, director, and the Virginia Bridge & Iron Company Band, of which William H. Burt is also director, with a membership of thirty-five. During the summer months they give free concerts in the various parks.

The music houses of the city are always ready to lend assistance in developing a greater interest and love for music. Prominent among them are Thurman & Boone, who, on Nov. 25, will present Maurice Dambois, 'cellist, in concert at the Academy of Music; and Hobbie Bros., who will present one or more artists during the coming season.

GORDON H. BAKER.

DETROIT SEASON IS OPENED BY BROWN

Violinist Heard in Conventional Program—Cyphers Quits as Manager

DETROIT, Oct. 12.—The local concert season was officially ushered in on the evening of October 6, when Eddy Brown gave a violin recital in Orchestra Hall. This event also marked the inauguration of the Community Concert Course, of which Hermann Hoexter is manager.

Mr. Brown's program adhered to conventionality but the individual numbers were imbued with a distinct personality. His best effects were obtained in compositions of a somewhat solemn import, such as the Largo of the Vivaldi Concerto in A minor, and the audience was emphatic in its expressions of approval. A Tchaikovsky melody Mr. Brown played with true inspiration, as he did "The Prophet Bird," offered as an encore. From a popular viewpoint, the outstanding feature of the evening was the time-worn Menuett of Paderewski, winning a major share of the applause. Mr. Brown offered a "Scotch Fantasia," by Bruch, a Wieniawsky Tarantella, his own arrangement of a Cramer Rondino, "La Ronde des Lutins," and "La Gitana," the last named seeming especially suited to his pleasing but not particularly vigorous style. He was recalled many times and responded to several encores. Joseph Bonime provided accompaniments, con-

mediocre, it is considered one of the finest in America. Mr. Cyphers has many coups to his credit. It was he who guided the orchestra through the parlor times which ended in the resignation of Weston Gales, as conductor, and who instituted the system of paying the musicians for their full time. He was responsible for the first appearance here of Ossip Gabrilowitsch, as guest conductor, and for the amicable settlement of a breach with the American Federation of Musicians, which objected to the importation of outside players. He launched the project of building a home for the orchestra and was largely responsible for its successful culmination in less than one year.

On Friday evening, October 1, Jules Falk, violinist, and Malvina Ehrlich, pianist, gave a recital at the Hotel Statler, under the auspices of the Sunshine Club.

The Michigan Federation of Music Clubs has recently established an Artists' Bureau, in order that clubs in smaller cities, not visited by the great artists, may have the opportunity of hearing good soloists and ensemble groups at a moderate fee. All of the members are Michigan musicians and are capable of giving entire programs. The chairman of the bureau is Mrs. Theodore O. Leonard, Jr.

An interesting guest in Detroit, last week, was Mme. Elsa Ruegger, the well known 'cellist, who played at the services at Temple Beth El. M. McD.

GIVE VANDERPOOL PROGRAM

His Songs Featured at Meeting of Daughters of Ohio

An exceptionally interesting program was presented, under the direction of Mrs. Amy W. King, president, at the first meeting for the season of the Daughters of Ohio at the Waldorf-Astoria in the afternoon of Oct. 11. Frederick W. Vanderpool, composer, presented a group of his own songs, interpreted by Miss Beglin of the Metropolitan Opera Company. Miss Beglin's voice showed to best advantage in this group, which opened with "Neath the Autumn Moon," a brilliant waltz song, followed by the plaintive love song, "The Want of You," then "Values" and "The Light," which is dedicated to Bonci.

For an encore Miss Beglin sang the semi-popular ballad, "Heart to Heart," which Mr. Vanderpool wrote expressly for her. This concert was for members exclusively, and it will doubtless be long and happily remembered by those who attended.

Renee Thornton and Richard Hageman Appear in 1119th Globe Concert

Renee Thornton, soprano; Alberto Sciarretti, pianist; Enzo Pascarella, violinist, with Richard Hageman at the piano for Miss Thornton, attracted a capacity audience at the 1119th Globe Free Concert at DeWitt Clinton Hall. All artists were well received by the large audience, which was especially delighted with the singing of Miss Thornton. Charles D. Isaacson read a story on the life of Mozart in his series of "Face to Face with Great Musicians."

Gladys Axman Sings Before Providence, R. I., Club

PROVIDENCE, R. I., Oct. 15.—A program by Gladys Axman of the Metropolitan and other excellent talent was the feature of the opening meeting of the Chopin Club, Oct. 14, at Churchill House. Among Mme. Axman's songs was "Joy," dedicated to her by A. Walter Kramer. Rose and Sadie Pressel, in numbers for two pianos, and Leonora Boulay, violinist, were the assisting artists. A. P.

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IDA GEER WELLER IN SONG RECITAL

Ida Geer Weller, mezzo-contralto. Song Recital, Aeolian Hall, afternoon, Oct. 15. Accompanist, Charles Gilbert Spross. The program:

"Ave Maria," Cherubini; Aria, "Nace al Bosco," Händel; "Faith," "The Mountain Maid," "Morning Dew," "Autumnal Gale," Grieg; "La Nuit," Hahn; "Guitares et Mandolines," Saint-Saëns; "November," Tremisot; "Un Doux Lien," Delbruck; "L'Heure de Pourpre," Holmes; "Hidden Wounds," La Forge; "A Phantasy" (first time), Kramer; "A Frown, a Smile" (MSS., first time), Gilbert; "The Driftwood Fire" (MSS., first time), Bauer; "Lorraine, Lorraine, Lorraine," Spross; "Minor and Major" (first time), Spross.

This was a recital which plainly won the approbation of an audience of generous proportions. A vocal endowment beyond the ordinary, accompanied by a sense of style, was disclosed by the singer.

The full and vibrant quality of her upper tones, in contrast to the weak and tremulous uncertainty of the lower, suggested, however, that Mme. Geer was not singing within her normal range. The possibilities which the voice plainly has would seem to lie in development upward, as a mezzo-soprano, rather than in further dalliance with music written for contralto.

Save for a lack of clarity in her Eng-

lish enunciation, the singer presented the Grieg songs attractively. The Händel aria demanded more flexibility than was at her call. There was applause for the new songs in the final group, sung with a nice sense of contrasting values. That thrice admirable accompanist, Charles Gilbert Spross, was called upon to share the enthusiasm with which his compositions were received. O. T.

San Carlo Forces Give Farewell Performance in Newark

NEWARK, N. J., Oct. 11.—The San Carlo Opera Company gave its last performance at the Broad Street Theater last night before an audience that crowded the house. "La Gioconda" was the offering, and the performance was excellent. The participants were Giuseppe Agostini as Enzo, Bettini Freeman in the title rôle, Stella de Mette as Laura, Enzo Bozano as Alvisé, Gertrude Wieder as La Cieca, Vincent Bal-lester as Barnaba, Natale Cervi as Zuane, Manuel Perez as the Cantore and Amedeo Baldi as Isepo. Gaetano Merola conducted. P. G.

Braun's Pottsville Series Sold Out

POTTSVILLE, PA., Oct. 20.—The series of artist concerts which Robert Braun, concert pianist and head of the Braun School of Music, is directing here this season opened on Oct. 18 with a recital by Hans Kindler, cellist, with Arthur B. Hunt, tenor, as assisting artist. Margaret Matzenauer will be heard on Dec. 15, Alfred Cortot on Jan. 26, and the Philadelphia Orchestra, Leopold Stokowski, conductor, on April 20. This will be the third annual appearance of the orchestra in Pottsville. The series will doubtless be well attended throughout, as the tickets were almost all sold before it opened.

RECITALISTS HEARD IN THREE SONATAS

Louise Scheurman, pianist, and Grace Freeman, violinist. Sonata Recital, Aeolian Hall, afternoon, Oct. 14. The program: Sonata, Guy Ropartz; Sonata, No. 1, in A Major, Mozart; Sonata, J. A. Carpenter.

The evident sincerity and seriousness of purpose with which these two musicians approached their three-sonata program was, of itself, commendable. Similar recitals are to be encouraged. But the playing in this instance had more of plodding earnestness and of feeling its way, than it had of poetic insight or inspirational communicativeness. Also, the afternoon was unseasonably warm and this conspired to somnolence.

The announcement that the Ropartz sonata was being played in this country for the first time gave it such interest as it had. Though here and there was a delicately hued nuance in the Debussyan manner, the sonata seemed a feeble and aimless work. It was played smoothly, if scarcely eloquently.

The Mozart work again indicated the serious purposes of the recitalists. The Carpenter sonata was dull, but it served to emphasize that the American variety of dullness is no duller than that which comes out of Europe—which is not, of course, a reference to Mozart. O. T.

Tom Burke and Assisting Artists Heard in Brooklyn

Tom Burke, tenor, on his first American tour, visited Brooklyn on Oct. 12, when

a large audience greeted him at the Academy of Music. Assisting Mr. Burke were Helen Scholder, a cellist of sincere attainments, and Francisco Longo, a pianist. While Mr. Burke's audience was a large one, it was essentially an indiscriminate one, as evidenced by its applauding lustily each artist's endeavor, and very wildly, the tenor's singing of "Mother Machree," which he failed to lift from mediocrity by any lyric beauty of tone. Frankly, Mr. Burke's program did not bring to light any distinguishing merit on his part, either vocally or artistically. For the most his vibrant tone was strained and hard. His best delivered numbers were his operatic ones, including "Othello's Prayer" from Verdi's "Othello," the same composer's "Quello o Quella" from "Rigoletto," and an encore number from "Pagliacci." His direct failure vocally and artistically was sustained in Grieg's lovely "A Dream." In addition, there were various songs of more or less worthy character. Miss Scholder was much appreciated and rightly so. A. T. S.

Chicago Philharmonic Quartet Plays in Kenosha, Wis.

KENOSHA, WIS., Oct. 11.—The music season opened here last Saturday evening by the appearance in concert of the Philharmonic Quartet of Chicago, at Kemper Hall. The personnel of the quartet is: George Dasch, first violin; Fritz Itte, second violin; Otto Roehrborn, viola, and Carl Brueckner, cello. Their principal offering was the C Major Quartet, No. 17, of Mozart. It was given a fine and sympathetic reading. Mr. Brueckner played a group of cello solos, and the ensemble gave groups of smaller numbers to complete the program. A good sized audience gave them a very enthusiastic reception. W. L.

THE GREAT AMERICAN FAILING

By FRANCESCO SAUCHELLI, D.C., Ph.C.

IT appears that after-dinner speakers are especially privileged to bore their audiences by telling anecdotes which have been taken from the Library of Chestnuts. There is no good reason why this license should not be extended to writers whose efforts appear in national magazines. Hence the following:

The president of a great railway system once heard of an exemplary employee who had been with the company for forty years and had never lost a day or been late to work. The president sent for this employee to felicitate him on his faithfulness in service. The man arrived, and this conversation ensued:

President—"What is your job with us? What do you do?"

Employee—"Why, boss, whenever a train pulls in at the depot I go along down the train and tap each wheel on each car with a hammer?"

President (much mystified)—"Yes? Why do you do that?"

Employee (scratching his head, also mystified)—"Why—why—darned if I know, boss."

This little story is supposed to be funny. But, since Humor is almost always born of the womb of Tragedy, the story of the faithful employee is distinctly tragic. He had spent forty years specializing in his work. He was doubtless an expert wheel-tapper. And he had never sought the reason for his work! His mind had never gone beyond the physical facts of a wheel, a hammer and a metallic ring. To all intents and purposes he was an inanimate machine instead of a thinking human being.

How many workers in shoe factories ever vision a woman, daintily shod, tripping down the avenue? Each worker completes just one single operation on thousands of shoes. They seldom, if ever, even vision a completed shoe, let alone a woman wearing a completed pair.

How many workers in furniture factories ever get a mental glimpse of a completed piece of furniture gracing a home and helping to bring joy or comfort or utility to humans? Ask a worker in any line, "What are you doing that for?" and he is quite apt to reply, "For thirty-five dollars a week," or, "For eight hours a day." He will not say, or even think, "This one thing I am doing fits in to the things that other workers are doing, the final result being a complete whole that will help humanity in its onward march."

This is the great American failing—over-specialization. We are tied down by seemingly immutable standards; we do our bit of the world's work mechanically; we become so efficient we become mentally myopic; we become so near-sighted we can only glimpse the revolutions of one little wheel—our own little wheel—and we forget that it is but a part of a great machine performing beneficent work for mankind.

If we never lift our eyes from the treadmill, though, we will never progress; we will come to think that whatever is, is right, and that nothing in this world can ever be changed or made better. If we can manage to retain our perspective, specialization may not be so bad. But when specialization stultifies creative thought, which, unfortunately, it often does, when it makes us blind and deaf to newer and better ways of doing things, it becomes a very real menace.

Examples of this great American failing, over-specialization, may be found in every department of human activity. It is not confined to those who do the so-called mechanical work; it may also be found in the activities of those whose work is professional or creative—the thinkers and artists. There are "ruts" in the brain processes of these latter folk, due to the tendency to specialization, just as there are in the brain processes of those whose work is of a more mechanical nature. The strangling tentacles of standardization of work, the standards having been evolved through long experience and experimentation and now become autocratic and unchangeable, may be found everywhere.

Take just one instance—that of singers: Through long years there has been developed a technique of singing, standards have been evolved to which all singers, present or prospective, must conform without question. Nothing can ever be changed! World without end, you must do thus and so if you would be successful as a singer. To do less, or differently, is anarchy, madness and inevitable failure! Standardization of technique has the singer in its steely grasp; he specializes, and specializes, and specializes—and is quite apt to get to the place where he cannot see, mentally, beyond his own larynx.

Standards which have been evolved through a long succession of experiments

are not, of course, to be lightly set aside. They should be conformed to rigidly, in the main. But they should not be so slavishly followed that it becomes impossible to think beyond the thoughts of predecessors. Specialization should never inhibit original thought. When it does that, the individual becomes but a machine, animated by an intelligence not his own; he becomes the mental puppet of those who have passed on.

In every generation there is bound to arise at least one new and better way of doing your kind of work, whether that work be chopping wood or singing arias. When you come up with that new and better way, adopt it. You will find many alleged better ways, but strict examination will show that they lack the blown-in-the-bottle trademark of real advance. This should not deter you, however, from examining the new way and determining for yourself whether it really is the genuine article. The idea is that you should keep an open mind—that you should not keep your intelligence irrevocably locked with the rusty key of precedent. And, unless you are very careful, specialization is apt to induce this latter result.

In this present generation there has arisen at least one new principle in voice production. This principle is that the voice instrument is not just the voice-producing organs—it is the whole body. That is to say, it is seldom possible to produce perfect voice tones unless the entire body is properly adjusted, every part in proper relation to every other part. The entire body is the musical instrument upon which the singer produces melody. Any part of this musical instrument, if out of adjustment, can hinder perfect voice production. For example, you will seldom have a normally functioning larynx if your stomach is not functioning normally. Every body part is dependent upon every other part.

Many singers have specialized so intensely upon the training of the voice-producing organs that they have overlooked this newer principle of the necessity for complete bodily health. They have not considered that an attack of indigestion might cause them to sing off-key. This is because the matter of bodily health as a whole was not in their line; they were specializing in voice—and the acceptable standards for voice training did not seem to include anything in particular about bodily normality as a whole. Of course, they knew they had to make an effort to keep in good health, as a general proposition. But they did not realize that practically every human body to-day is more or less out of normal adjustment much of the time, due to our present-day mode of living. Thus, they failed of the success that might otherwise have been theirs if they had looked more carefully to their bodies' welfare.

REED MILLER TENOR



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Fargo, N. D., Is Center from Which Radiates Musical Inspiration for Entire State

Music Clubs Set About to Make Commonwealth a Place for Dissemination of Music—Concordia College Books Series of Interesting Concerts—Fargo Conservatory to Move Into New Home Next Month

FARGO, N. D., Oct. 16.—North Dakota intends to become a musical State. That it is in a fair way to make of itself a center for the dissemination of music is evidenced by the direction of many straws said to show which way the wind is blowing. Through its two potent factors, the State Federation of Music Clubs and its sister organization, the Music Department of the Federation of Women's Clubs, activities of a concrete nature are taking form. Music is beginning to play a part in the daily lives of the people, and there is a why and a how of it.

Very recently, on Oct. 4 and 5, the first annual meeting of the North Dakota Federation of Music Clubs was held at Bismarck. The success of this gathering would offer conclusive proof that if results there shown could be attained in one short year, the next ten years, possibly five, will demonstrate the truth of the paragraph which opens this article.

From a beginning with the meeting together of a few musicians of vision and also of executive ability at the October, 1919, meeting of the State Federation of Women's Clubs who chanced to be serving as delegates to that body, nine music clubs have emerged from their seclusion or have been especially, organized, with a membership of 573. A board of managers, consisting of the president, the vice-president, corresponding and recording secretaries, treasurer and historian; chairmen of the eight Congressional districts of the State and heads of the seven departments of Public School Music, Community Work and Community "Sings"; State Festival, chorus and orchestra; MacDowell League; Publicity; Music Department, State Federation of Women's Clubs and Extension Work, who together guide the active promotion of Music Federation activities.

Sessions were held at Bismarck recently, with delegates and visitors representing the Thursday Musical Club, Bismarck, president, Mrs. J. A. Larson; Symphony Club, Devil's Lake, president, Mrs. Eugene Fenelon; Fargo Music Club, Fargo, Mrs. J. A. Jardine, president; Thursday Musical Club, Fessenden, Mrs. O. J. Larson, president; Grafton Musical Club, Grafton, Mrs. S. Scott, president; Thursday Musical Club, Grand Forks, Mrs. Paolo Conte, president; Jamestown Musical Club, Jamestown, Mrs. J. E. Campbell, president; Minot Musical Club, Minot, John E. Howard, president; St. Cecilia Club, Dickinson, Mrs. Marjorie Nachtway, president. Mrs. J. A. Jardine, president of the State Federation, presided.

Thursday Musical Club

Programs presented by members of the Thursday Musical Club of Grand Forks, with groups of numbers by Elizabeth Kelly and Marie Sattler; the student section of the Thursday Musical Club of Bismarck, Margaret Smith, Mary Atkinson; the Fargo Music Club, with Clara Pollock, Mrs. J. G. Dillon, Mrs. G. Weiler, Mrs. Dan Preston, Mrs. L. B. Henderson, Mrs. Ernest Wright, Mrs. F. M. Cleveland, Mrs. Otto Danek; Mrs. J. A. Jardine in vocal, piano, two-piano, piano and pipe organ, ensemble and violin selections, violin solo, Mrs. A. D. McKinnon, Goodrich; Mary Walter, vocal, Devil's Lake; Mrs. Merton J. Orr, vocal, Jamestown; Miss Kelly and Miss Sattler, Grand Forks, two-piano numbers, interspersed the business portions of the sessions, and were presented between the various features. Papers on "Public School Music," by Mrs. J. E. Cavanaugh of Fargo; "Music in America," by Mrs. Andrew Blewett of Jamestown; "Publicity," by Mrs. W. F. Cushing of Fargo; "Extension," by Mrs. J. A. Poppler of Grand Forks, and "Music in the G. F. W. C.," by Mrs. Graham of Bismarck, were read.



FACTORS WHICH HELP TO MAKE FARGO A MUSICAL CENTER

New Home Recently Purchased by Fargo College Trustees for the Fargo College Conservatory of Music, and Dr. C. S. Putnam, Music Director, Agricultural College, Fargo, N. D.

Quite the leading feature of the federation sessions, however, were the talks by Mrs. J. H. Stapleton of Milwaukee, Wis., president of the Wisconsin Federation of Music Clubs. The topics of organization, of public school—particularly high school—credits, of care in voice culture, of young artists' contests and of the many aims of the National Federation were set forth. The closing feature of the Federation was a banquet at the Bismarck Country Club, at which were 150 guests, with Mrs. A. G. Jacobson of the board of managers as toastmistress, with responses by Mrs. Jardine, "Small Beginnings"; Mrs. Poppler, "Music the Common Language," and Mrs. Cushing, "Diana or St. Cecilia?"

College Concert Series

Concordia College presented Frances Ingram as the first number of its musical course, Oct. 11, to be followed by Marjorie Maxwell, Esther Osborne, Isador Berger; Vera Poppe, 'cellist, and Arabella Merrifield, contralto; Marley Sherris, baritone; Mabel Rogers, harpist, and James Davies, Minneapolis critic, in a song-lecture recital.

Active in Fargo Masonic and music circles is the choral group, El Zagal Chanters, which has achieved a notable standing, not alone in Fargo but at Duluth, Minn., Portland, Ore., and at State points to which it has been invited. The Chanters' organization was reorganized some two years ago, under the direction of Bertrand A. Orr, and from a membership of eight has grown to a band of twenty-four, which is in great demand for Masonic and other functions. It furnishes music for the many ceremonies of the order, and for initiations into El Zagal Temple of Shriners. A male quartet has been selected from the group consisting of David de Haven, Fred Hauser, B. A. Orr and H. S. Paulsrud. George Dower of the Edison-Columbia-Aeolian-Vocalion department of the Stone Piano Co. is organist for the Chanters.

The Scotti Grand Opera Company played engagements at Grand Forks and at Fargo under the management of Mrs. W. F. Cushing, Sept. 17 and 18.

Mme. Tetrassini, Percy Grainger, the Flonzaley Quartet and possibly Jan Kubelik are the pre-holiday attractions in anticipation.

The wedding of Imogene Nichols of Island Park, Fargo, and Ralph W. Brown, manager of the Stone-Ordean Wells Co., took place Oct. 12 at Gethsemane Cathedral. Mrs. Brown has been prominently identified with the musical clubs of the city, serving at the present time as chairman of the music section of the Fine Arts Club. The young couple will make their home in Fargo.

New Home for Conservatory

Fargo Conservatory activities will be transferred early in November to a new home recently purchased by the trustees of Fargo College. The building is a very beautiful one, and will be the center of much of the college social life.

The handsome new high school of Fargo is fortunate in housing an auditorium which is to be an influence in city activities. The edifice occupies an

entire block, and is built of red brick and granite and is of modern type. The auditorium seats 1000 persons, and has a stage of such dimensions that 500 persons can be seated upon it. This stage serves the school as a gymnasium and dancing floor. Lofts are 36 feet to the girders and the proscenium arch is of noble measurements. Acoustics are pronounced perfect. Nils Boson is the new music supervisor of the Fargo public schools and is also organist at Gethsemane Cathedral.

W. F. C.

MUSIC IN LOS ANGELES

Gamut Club Holds Ladies' Night—Local Artists Heard

LOS ANGELES, CAL., Oct. 11.—The Ladies' Night at the Gamut Club this week brought out a very attractive program to a hall full of club members and friends. L. E. Behymer presided and happily introduced the numbers, the first of which was by Congressman Osborn, telling his experiences in the recent congressional junket into Asia. The music was furnished by the following: The California Theater Quartet, with Hans Linne at the piano; Brahm van den Berg recently returned from Holland, in piano solos; Baroness de Paszthory, soprano; Captain Robt. Thomas of the English army, in monologues; Charles A. Bowes, baritone, and Mrs. Bowes, pianist; Mrs. Henry Svedrofsky, violinist, and Mrs. Hennion Robinson, pianist;

Lucy Merz, soprano, and Carl Bronson, her teacher, as pianist; Giocchino Ribauda, tenor, of New York, and Serafin Pia, baritone, of the club.

Frieda Peyeeke lately has furnished Clayton Sunny with a number of readings with music, which he is publishing, and others to the Presser Company of Philadelphia. Besides composing and teaching, she fills many concert engagements.

Axel Simonsen has returned from a concert trip in Colorado, where with a 'cellist and pianist, this artistic 'cellist appeared in the leading cities of the State with his accustomed great success.

The Ellis Club has elected the following officers: President, Judge Walter Bordwell; vice-president, E. S. Shank; secretary, H. D. Alfonso; treasurer, L. Zinnamon; librarian, A. Rae Condit; honorary president, James Slauson; director, J. B. Poulin; accompanist, Mrs. Hennion Robinson.

The Zoellner Quartet opens its Los Angeles season tonight, Oct. 11, at the Ebell clubhouse. There are six concerts on its series, the program of the first one including Mozart and Beethoven quartets and numbers by Glazounow, Liadow and Korsakoff.

The Scotti Opera Company opens its week at Philharmonic Auditorium tonight with "La Bohème," featuring Harrold, Easton, Scotti and Sundelius. The ticket sale indicates a large attendance throughout the week.

Charles A. Bowes, wife and baby motored out to Los Angeles from Rhode Island and intend to stay in this city. Mr. Bowes was song leader in the navy and came out last year on the flagship New Mexico with the Pacific fleet. Mr. Bowes left Los Angeles twelve years ago and for six years was assistant to Jean deReszke in Paris. He was one of the original members of the Gamut Club.

Genevra Johnstone Bishop, oratorio soprano, of Chicago, has removed to Los Angeles, her former home, and will establish a studio.

Ettore Campana, baritone, is planning a concert tour of Arizona cities for November. Ann Thompson, popular petite pianist, is making a concert trip in northern California which will occupy a month. She has been pianist with Ruth St. Denis in many engagements of late.

Povl Bjornskjold, Danis tenor, who made quite a hit with the Los Angeles Symphony last season, has removed to San Francisco, where he sang several engagements recently.

Anna Ruzena Sprotte, contralto, has been engaged by Paul Steindorff of San Francisco, for two performances of the "Messiah" at the holiday time.

W. F. G.

Philadelphia Orchestra to Give Series of Eight Concerts in New York

The Philadelphia Orchestra, Leopold Stokowski, conductor, announces a series of eight Tuesday night concerts to be given in Carnegie Hall, New York, the first of which will take place on the evening of Oct. 26. This program will be entirely orchestral, featuring Schubert's Seventh Symphony. The other concerts will be Nov. 9, Nov. 30, Dec. 21, Jan. 4, Feb. 8, March 8 and April 15.

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The Case Against the German Language

To the Editor of MUSICAL AMERICA:

The reason the American people will not listen to singing in the German language is easily understood by any thoughtful and loyal American. Many of us were at first inclined to adhere to the language of Goethe, Schiller, Heine and Kant, for German was once their language. At present, it has become the language of Treitschke, Nietzsche, Bernhardi and the Potsdam gang of conspirators. William II, having organized the whole system of German education for the furtherance of his militaristic schemes, the activities of the enterprise were then injected into other lands. There was a deliberately devised scheme in which the German language was to be used against us as a weapon more fatal than could have been poison, gas or liquid fire. Organized in Germany in 1881, it was some years later followed by another organization which received an annual subvention of a million marks from the German Government. It became surreptitiously entrenched in our country; a much more dangerous and destructive thing, than were the secret gun-emplacements discovered in other lands. The insidious work of this propaganda went on endeavoring to destroy all national and patriotic spirit in our school children until as we all remember, the war having opened our eyes as to the malignant nature of this propaganda, we expelled the German language from our public schools. Also, it is well-known to what a great extent our universities were corrupted. Well, we have disposed of all that. But, here is the virulent propaganda trying to return under its most insidious guise. It is pitiable and deplorable that we find some of our singers very solicitously feeling the public pulse to find out whether they dare yet begin it.

Now, all musical people, especially singers, know that nothing will so vivify and vitalize a language as singing it. Why not infuse this spiritual life, this vital force into our own language?

I recognize that there is something fine lost in the translation of a song, but I also claim that there is more gained than lost in singing a translation in the language of the audience. We all know the power of the earnestly and sincerely spoken word. Still greater is its force in great song. The magnetic word, flung directly from the mind and heart of the impassioned singer, into the soul of the sympathetic listener! This is the climax of song. Richard Wagner knew this so well as to cause him to say to Richter that he considered the text so important, that it was his desire that in whatever country his operas might be performed, they should be sung in the language understood by the people of that country. David Bispham is authority for the foregoing statement about Richter. It is found in his book, "The Recollections of a Quaker Singer."

Now, if the management of the Metropolitan Opera House is willing to accord to the great Wagner the respect and honor which are his due, it will find itself obliged to produce his operas in English.

Life goes ever onward and we are now producing a flock of young singers across whose progress the vile Hohenzollern serpent has never drawn its slimy trail. Keep yourselves intact, young singers, and usher in the dawn of a new and vital era in American Song. Mr. Werrenrath states the case truly. He will not use the German language because he does not like its "flavor." Reflect I beg you, dear ladies, who are planning programs in Teutonic tongue. That odious "flavor" produces also an odor which is offensive to American nostrils, even when it is wafted to us from the pretty lips of a young and beautiful woman. Do not, we beseech you, sweet ladies, offend our olfactory; it will injure your drawing powers.

We will take the German language to our hearts, as soon as it ceases to be

our deadly enemy. Meanwhile, it is only common prudence to block all points of ingress against the insidious foe, remembering that "Eternal Vigilance is the price of Liberty."

DAL YEHN.
Northumberland Co., Pa., Oct. 11, 1920.

Recommends Indian Songs

To the Editor of MUSICAL AMERICA:

As a student, lover, and somewhat of an interpreter of American Indian folk-song, I must say that I was more than pleased with Charles Wakefield Cadman's answer to Mrs. Leonora Raines's article in the MUSICAL AMERICA of Sept. 4. I, like Mr. Cadman, cannot see why our American singers sidetrack most entirely the song of the Redman, which after all is the only real American folk-song. A good many of them, in my opinion, are gems. If Mrs. Raines and others who are prejudiced against the Indian songs will look over the following list they may be more lenient to the aboriginal American songs: "Awakening at Dawn," "The Sunrise Call," "The Coming of Montezuma," "Zuni Lover's Wooing," "Fire Drill Song," The Hunt-

ing Song of the Cliffdwellers," Sunset Song," The Great Rain Dance Song," "Invocation to the Sun God"; transcribed and harmonized by Carlos Troyer. "From the Land of the Skyblue Water," "Far Off I Hear a Lover's Flute," "The Moon Drops Low"; harmonized by Charles Wakefield Cadman. "Lonely, The Lake Sheen," "Her Shadow," "The Canoeists Love Song," "Hiawatha's Death Song," "The Beaver Hunt," "Carousal"; all interesting Jibway melodies gathered by the late Frederick R. Burton. "The Old Man's Love Song," "The Deathless Voice"; transcribed and harmonized by Arthur Farewell. "My Silver Throated Fawn," "The Rose," "Her Blanket," by Thurlow Lieurance.

I am sure that from the above list, some are worthy of a trial. May I add that I have taken three melodies from "Indian Song and Story" by Alice C. Fletcher, transcribed and harmonized them; "The Omaha Love Call," "Pueblo Springtime Song," and, from The Indian's Book by Natalie Curtis "The Malecite Hunter's Farewell."

ROBT. SPINNER.
Weehawken Heights, N. J., Oct. 2.

Bounty of Concerts Planned for Philadelphia's Season

No Dearth of Sunday Music Despite Blue Laws—Judson Offers Concerts of Importance—Monday Musicales to Continue—Other Offerings

PHILADELPHIA, Oct. 17.—Opportunity to hear great music on Sundays is afforded through the membership in the Chamber Music Association which is entering on its fourth year. The history of the success of this organization is an index of the musical growth of Philadelphia. The meetings, held on Sunday afternoons in the ballroom of the Bellevue-Stratford, are eight in number, the dates chosen being Nov. 7 and 21, Dec. 12, Jan. 2 and 23, Feb. 13 and 27, and March 13. The organizations engaged include the Rich Quartet, the Flonzaley Quartet (two appearances), the Letz Quartet, the Philadelphia Orchestra Ensemble (two appearances), the Rich-Kindler-Hamann Trio, and Alfred Cortot and Jacques Thibaud in chamber music for piano and violin.

Arthur Judson, secretary of the Chamber Music Association, manager of the Philadelphia Orchestra Association, will again have a majority of important recitals under his direction. The first of these will be the only recital here this season of Ossip Gabrilowitsch in the Academy on Oct. 27. Mr. Judson also has in charge the appearance of Anna Pavlowa and the Ballet Russe, the same house, the same week. Mr. Judson was also announced last season as manager of the tour of Hans Kindler, the brilliant young 'cellist. No announcements have been made of his Philadelphia recitals though he is to co-operate in ensemble work before the Chamber Music Society.

An event of outstanding musical importance also under Mr. Judson's management, is the projected performance of all the piano sonatas of Beethoven by Mme. Olga Samaroff, with explanatory lectures by Leopold Stokowski, in the ballroom of the Bellevue-Stratford, on Nov. 4 and 10, Dec. 2, 16, 20 and 29, Jan. 6 and 13. Originally planned for last season, it was abandoned because of Mme. Samaroff's ill-health.

At the Metropolitan Opera House will be staged a number of especially interesting musical affairs. The series began with the recital of Ysaye. Other bookings are Isadora Duncan Dancers, with Beryl Rubinstein, pianist; Jan Kubelik, Luisa Tetrazzini and Titta Ruffo, whose concerts last season were highly successful. Fokine will also appear with his wife, Vera Fokina, and a group of Russian dancers.

At the Academy of Music some additional attractions include the return engagement of Tom Burke, the Irish tenor, on Thanksgiving evening, and some concerts by the Milan Orchestra, under the baton of Arturo Toscanini. There will also be the customary con-

certs, subscription and invitation, of the Fortnightly Club, led by Henry Gordon Thunder, and the Orpheus Club, directed by Arthur W. Woodruff.

Other concerts announced include the first solo appearance of Winston Wilkinson, a young Australian violinist, presented by Frances Graff Newton, who will likewise present Doris Madden, an Australian pianist. Martin Lisan, a young Philadelphia pianist, will give his first big public program at Witherspoon Hall on Nov. 10.

Monday Musicales Planned

The Monday Morning Musicales, under the direction of Mrs. Harold Ellis Yarnall, open on Nov. 15 and close on Feb. 14, the intervening concerts being given on Dec. 6 and 20, Jan. 10 and 31. The list of artists includes Fritz Kreisler, Rachmaninoff, Margaret Matzenauer, Alfred Cortot, Helen Stanley, Hans Kindler and David Bispham.

Under University Extension auspices at Witherspoon Hall, there will be concerts by Lewis Howell, baritone; Nina Prettyman Howell, violinist; Mina Dolores, soprano; the Letz Quartet, in Chamber music; the Schmidt Quartet; Herman Sandby, 'cellist; Henry Gurney, Philadelphia tenor; Horatio Connell, baritone; Edwin Evans, baritone; Frederick Hahn, violinist, and the Maquarre Sextet. Nicholas Douty will give a series of lecture recitals on "Modernism and Impressionism."

Henry Gurney, tenor, has his biggest teaching class and is also down for a large number of recital and concert appearances.

Frederick Maxson, organist of the First Baptist Church, plans to give special musical services at the church, with augmented choir; and it is probable he will also again have the assistance of special instrumental artists at the evening services.

D. Hendrik Ezerman intends to again give a piano recital and an evening of chamber music in his home city. As one of the directors of the Philadelphia Conservatory of Music, the beautiful new quarters of that institution serve as a real inspiration for the delicate and painstaking art of teaching. W. R. M.

Dunbar Opera Forces in Louisville

LOUISVILLE, KY., Oct. 9.—Fine performances of "The Mikado" and "Carmen" by two Ralph Dunbar companies filled the week at Macaulay's Theater. The presentation of "The Mikado" was marked by some of the best singing and acting witnessed here. Of the principles honors went to Karl Stall, Robert Sullivan, Ed Andrews, Duane Nelson, Patricia Baker, Medora Garafalo and Ann McCashin. Alfred Manning con-

ducted a most capable orchestra through the fine old score. "Carmen" was handsomely mounted and remarkably well cast. First honors go to Lorna Doon Jackson as Carmen. Walter Wheatley sang Don Jose convincingly and James Stevens earned much applause as the Toreador. The other members of the cast, always adequate, were Lester Spring, Norman Wallace, Frieda van Ness, George Shields, Clara Neilson and Adele Folsom. An orchestra, under a directress calling herself Valentine, did fine work. H. P.

UNIQUE GRAINGER PROGRAM

Pianist Wins Customary Applause, in Duets With Himself on Duo-Art

Two recent appearances have shown even more clearly than usual the enthusiasm which prevails for the artistry of Percy Grainger, both as pianist and as composer. His appearance at the Maine Festival on Oct. 7 was spoken of as "Grainger night." The spontaneous ovation which he received seemed to help him carry his audience along in a magnetic spell. His "Colonial Song," for piano and orchestra, as well as his "Gumsucker's March" and "In a Nutshell," was played on the Festival programs.

Two days later, on Oct. 9, Mr. Grainger appeared in a unique concert at which, by means of the Duo-Art reproducing piano, he played duets with himself. His "Children's March" and "Over the Hills and Far Away," which he wrote for two pianos, he played with a Duo-Art record of his own making. In his English morris dance tune, "Country Gardens," he alternated with the Duo-Art. Another novelty on the program was the first movement of Tchaikovsky's B-Flat Minor Concerto, for piano and orchestra. The solo part, as recorded by Mr. Grainger, was played on the Duo-Art, while the pianist himself played the orchestra part on another piano. He had to give his own "Shepherd's Hey" as an encore.

TOLLEFSEN TRIO PLAYS

Gives First Concert of Englewood People's Institute

ENGLEWOOD, N. J., Oct. 10.—The first concert at the Englewood People's Institute was very successfully given on the evening of Oct. 8 by the Tollefsen Trio, in the auditorium of the High School. The Trio, which is made up of Carl Tollefsen, violinist; Augusta Tollefsen, pianist, and Paul Kéfer, 'cellist, the last-named a valued new acquisition, though associated with the Trio at a former period, opened and concluded the program with the first movement of the Dvorak Trio, Op. 90, and the Tchaikovsky Trio, Op. 50. Mr. Kéfer played solo numbers by Lalo and Glazounoff, repeating the latter as an encore, and Mr. Tollefsen added a Kreisler-Chaminade number to his programmed contributions of d'Ambrosio's Romance and the Nachez "Gypsy Dances." Mrs. Tollefsen was at the piano for both these groups and also played "Dans la Forêt," by B. O. Klein, and the Allegro Appassionato of Saint-Saëns as her solos, which she encoored with a Capriccio by Klein. The players met with considerable appreciation and were heartily complimented.

On Oct. 21 the Trio goes to Oswego, N. Y., to give a program for the Woman's City Club.

Duluth Forces to Celebrate Pilgrims' Tercentenary

DULUTH, MINN., Oct. 14.—A tercentenary celebration to honor the Pilgrims' advent to America and modeled after those which have taken place in Eastern cities will be given when the Duluth Choral Society presents Rossister Cole's famous production, "Rock of Liberty," on Thanksgiving Day. This was the decision reached at the first meeting of the season of the board of directors of the organization last night at the Commercial Club, and at which an elaborate and active program for the coming year was outlined. In addition the committee has decided to present in January, Henry Hadley's "The New Earth," and in the spring a May Festival, the society will present Saint-Saëns' operatic success, "Samson and Delilah." Charles Helmer who successfully directed the production of "The Messiah" has been re-engaged by the committee for the coming season. Mrs. Francis Berg Ober will again act as accompanist. G. S. H.

TROY, N. Y., Oct. 16.—Josef Stopak gave a violin recital Tuesday evening at the Y. M. C. A. auditorium, assisted by Grace Kerns, soprano soloist of St. Bartholomew's Church of New York, with Rudolph Gruen as accompanist.

Sacramento, Cal., Utilizes Music in Public Libraries to Cultivate Appreciation of Art

State Library Association Takes Interest to See That Volumes on Music Receive Wide Circulation—Music Teachers' Association and Clubs Are Important Factors in Stimulating Local Talent

SACRAMENTO, CAL., Oct. 16.—One of the most active and progressive branches of the California State Music Teachers' Association is that of the Sacramento organization. During the short three and one half years of endeavor, these musicians have accomplished a number of notable things. Meetings are held each month and the members exchange ideas, give suggestions and listen to lectures and recitals. Each June, one pupil from each of the various classes appears in the joint recital of all the teachers. The Association has also succeeded in having more literature in music placed in libraries in all parts of the state; credit given in the public schools for music taught outside and prompt dismissal after school hours on lesson days; the coaching of high-school students who have volunteered to give free instructions to talented children at the orphanage; the maintenance by the secretary of a "bad-debtors" list which is available to all members of the branch; interchange of programs with a nearby branch once a season and the presentation of two or three members at the yearly conventions. The following are the members, Florine Wenzel, Hazel Pritchard, Mrs. C. G. Stever, Minnie Richardson, Mrs. Charles Mering, Mrs. Charles Brier, Ethel Sleeper, Gene Barnes, Amelis Bohl, Mrs. Kate Anderson, Mrs. Winifred Fidler, Mrs. Albert Elkus, Lizzie Griffin, Mrs. Robert Hawley, Anna Hurst, Marian Johnson, Mrs. J. Hayes Fisher, Mr. and Mrs. H. C. Martine, Mary E. Ireland, Constance Mering, Florence Linthicum, Margaret O'Brien, Mr. and Mrs. E. Pease, Ruth Pepper, Mrs. Ada Jordan Pray, Lillian Rotholz, Mrs. Emma Redman, Ida Hjerlied-Shelley, Elizabeth Sonne, Mrs. Laura Walters, Mrs. Phillip Steiner.

Club Activities

Almost every person in the city who is interested in music is either an associate or an active member of the Saturday Club. This Club, founded in 1893 by a little band of ambitious women meeting in the various homes of its members soon out-grew the homes and smaller halls until now it has reached the maximum seating capacity of the largest theater here. Until 1899 the programs were given exclusively by active members. During this year the first artist afternoon was presented and in 1902 was inaugurated the splendid series of artist evenings that have for many years made the Club celebrated. Since that time most of the noted artists in the musical world have been heard and many who would never have given concerts in Sacramento otherwise, have been brought here through its instrumentality. The recitals by the active members are a great stimulus to work, and stand for the best in music. The afternoons average about eight or ten programs a season and from seven to ten artists evenings. It is the only club of its size in the country that gives its members the privilege of hearing the great artists



PERSONALITIES IN SACRAMENTO'S MUSICAL LIFE

No. 1—Percy A. R. Dow, Leader of the McNeil Club, the Schubert Club and The Cecelians. No. 2—Florine Wenzel, President Sacramento Music Teachers' Association, Second Vice-President Saturday Club and District Representative Music Library Extension Committee of California. No. 3—Mrs. Robert H. Hawley, President Saturday Club (Photo by Cuthbert). No. 4—The Cecelians, Left to Right: No. 1—Mrs. Ivor Torrey; No. 2—Mrs. Irva Blake; No. 3—Frances Peters; No. 4—Mrs. J. Hayes Fisher

without assessments, the membership tickets admitting to all recitals.

Schubert Club

The Schubert Club, organized in 1915, aims not merely to entertain and delight, but also to educate and uplift and bring more music, harmony and happiness into the lives of the rank and file of the people. Among the larger works planned for the sixth season are: The Christmas Oratorio "Noël" by Saint-Saëns; "Minnehaha," Coleridge-Taylor; "The Swan and

soprano; Francis Peters, first alto, and Mrs. J. Hayes Fisher, second alto. All are pupils of Percy A. R. Dow. Mrs. Charles Bliss is the accompanist.

The McNeil Club, the oldest male chorus in the city, will continue its high-class concerts. Many new members are being added to the present roll of seventy. Percy A. R. Dow has been re-elected to direct during the 1920-1921 season. Officers for the ensuing year are: president, V. S. McClatchy; vice-president, Henry Mitau; secretary, C. S. Peters; treasurer, C. S. King; financial secretary, E. H. Gordon; music committee, Leon Ware, S. A. F. Foale, E. H. Wilkerson, H. M. Burnside; librarian, E. M. Bayless; historian, John P. Hall; accompanist, Ruth Pepper.

Music in the Libraries

The two libraries in the city have proven a treasure-field to the musicians and music lovers, and both the California State Library and the Free Public Library have greatly enlarged their music departments during the year. So much interest has been developing in the subject of music in libraries that many of the district meetings of the California Library Association this year were devoted mainly to this particular branch. The State Library has hundreds of volumes of music and books ready to fill every need. These collections are for free circulation, not only to the people of Sacramento, but to those of the various counties throughout the State. Milton J. Ferguson, State Librarian, is steadfastly working to see the motto "Books for Everybody" materially bene-

fitting every community, no matter how isolated or thinly populated.

At the City Free Public Library there are books on every subject which might be wanted. Lauren Ripley and his staff of assistants have been much appreciated for their generous aid to the clubs and students. Donations have been made by several patrons, including the Sacramento Music Teachers' Association, which is co-operating with the Federation of Music Clubs and the Music Library Extension Committee in aiding musical opportunity and stimulating a love for the Art of Music.

The Music Library Extension Committee was formed for the purpose of increasing a love for music and musical literature mainly in the out of way places in California and questionnaires and letters relative to this object have been sent to more than 100 County and other librarians. The answers are coming in steadily and many interesting problems are being presented. Through these questionnaires many libraries have been spurred to greater efforts in increasing the volumes in the music sections. The members of the committee stand ready at all times to assist and give advice in selecting suitable material. Florine Wenzel, president of the Sacramento Music Teachers' Association, is the District Representative. F. W.

IDA DAVENPORT AMBITIOUS

Singer Aims to Increase Her Fund for Crippled Children to \$300,000

Though society women rarely find time to devote themselves to the really cultural things, and Ida Davenport is by birth a society woman, the case is just the contrary with her. She has mapped out a career for herself as a singer which will include the cultural for herself and will also enable her to help others. Already her concert engagements have made it possible for her to create a fund of \$60,000 for crippled children. Miss Davenport has set her mark at \$300,000 and when she has reached that mark she will increase it by an equal amount.

Miss Davenport will have the assistance of Richard Hageman at the piano at her recital in Aeolian Hall, Nov. 18, when she will offer an English group, a French group, two Swedish and three Spanish songs. On Dec. 17 Miss Davenport will be the soloist with Victor Herbert's orchestra at the fourth concert of the twenty All-Star Concert Series, inaugurated at Schenectady by her managers, the Fleck Brothers.

MUSIC OPTIMISTS MEET

Society's First Program of Season Opened by Mana-Zucca

The regular meeting of the Society of American Music Optimists was held on the evening of Oct. 14 at the home of Mrs. Millie R. Hambur. The meeting was opened by Mana-Zucca, founder and president, followed by a general report of the condition of the Society by Mrs. Roger de Bruyn. The musical program was given by Nikola Zan, Mary Mayo de Forest, Elizabeth Short, and Julia V. Grilli. Mr. Zan was well received in a group of three songs which included his own "The Mystery." Mme. de Forest sang charmingly a group of three songs in which was included A. Walter Kramer's "The Last Hour." Elizabeth Short, pupil of Alexander Lambert, was heartily received in Mrs. H. H. A. Beach's "Gavotte." Another well-presented group of songs was given by Julia V. Grilli. Arturo Papalardo, official accompanist of the Society, afforded able assistance to all the artists.

As a special feature not announced in the program Cantor Josef Rosenblatt honored the Society by offering two numbers, and Daniel Frohman, the well-known theatrical producer, gave an entertaining talk on the need of music.

There were about 200 out of the total membership of more than 350 present. The concert was followed by a buffet luncheon. The next concert of the Society will be held on the afternoon of Nov. 7 at Calif's, 163 West Fifty-seventh Street.

More Dates for Rudolph Gruen

Dates for Rudolph Gruen, pianist-accompanist, include appearances at Carnegie Hall for May Mukle, cellist, on Oct. 23, when others on the program will be Leopold Godowsky and Max Rosen; at El Maro, N. Y., Paul Althouse, tenor, on Nov. 14; at the Philadelphia Opera House, for Josef Shlisky, tenor, on Nov. 17, and at Dayton, Ohio, for Mr. Althouse again on Nov. 30. At the Althouse recitals Mr. Gruen will also offer two groups of piano solos.

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ALBANY, N. Y.—E. Grace Shreives, a graduate of the Troy Conservatory of Music, and pupil of Lydia F. Stevens, has been selected as organist of the West End Presbyterian Church.

BURLINGTON, VT.—The music department of the Athena Club has begun its work on chorus study under the direction of Beryl Harrington, supervisor of music in the public schools.

BUTTE, MONT.—Julia Springer, assistant supervisor of music, has resigned her position, to take up a similar line of work in Akron, O., where she succeeds Mrs. Bessie Shipman.

INDEPENDENCE, ORE.—A recital by the piano and voice pupils of Mrs. Lottie Hedges McIntosh, was given at the First Methodist Church recently. Thirty pupils participated in the program.

WORCESTER, MASS.—Mrs. Ernest Wilson, soprano soloist of Plymouth Church, has resigned her position. Mrs. Wilson is going to New York to live and plans to continue her vocal studies there.

SPRINGFIELD, MASS.—Phyllis Sarah Grainger, popular in musical circles and organist at the Asbury Methodist Church, was married last week to Harold Loomis Hudson of Agawan, Mass.

BALTIMORE, MD.—Thomas de Coursey Ruth, bass, was soloist recently at a recital given at the residence of John Fyfe Symington at Rogers Forge for the benefit of the Hospital for Crippled Children.

RUTLAND, VT.—Leeta Corder, soprano, and Lucille Collette, violinist and pianist, gave an Edison tone demonstration at the High School hall recently under the auspices of the N. M. Bradley music store.

BRIDGEPORT, CONN.—Elizabeth Kelley, Esther Burns, Joseph Clabby, Eleanor and Edith Fullam, and Kenneth Clabby provided musical numbers at a recent musicale at St. Vincent Community House.

MIAMI, OKLA.—Gwendolyn Barry Cannon, soprano, has been engaged by the Miami Music Club for a recital to take place Oct. 28. Miss Cannon is booked for a number of concerts during the coming season.

BURLINGTON, VT.—Frederic M. Bell, baritone, gave his first professional local recital at High School hall Oct. 1, assisted by Kenneth Forbes, 'cellist; Florence Wood Russell and Alice Nash being accompanists.

PROVIDENCE, R. I.—A joint recital by Ethel Kenna, soprano of Boston, and Giuseppe Martino, baritone, was given in the Elks' Auditorium, Oct. 10. Paul Vallucci, a young pianist, and Rene Viau, accompanist, assisted.

MERIDEN, CONN.—Frederick D. Carter, organist at St. Andrew's Church since last spring, has resigned his position to accept a business proposition in Louisville, Ky. Laurence Southwick has been appointed in his place.

MOUNT VERNON, N. Y.—Emanuel Hollander, choir director of the Congregation Emanu-El, will open the American Institute of Music here shortly. The studio will be located in the American National Bank Building.

SOUTH HADLEY, MASS.—The Boston Orchestral Players of which Walter E. Loud is leader, furnished the music at the eighty-third anniversary of the founding of Mount Holyoke, in the Chapin auditorium recently.

MOUNT VERNON, N. Y.—Domingo Degado from Jersey City and a native of the Philippine Islands and Mrs. Marie E. Snead of Boston, were married here last week by the Rev. Melford L. Brown, rector of the Church of the Ascension.

WHEELING, W. VA.—Marguerite Virginia Hall, soprano, and prominent in local musical circles, was married recently to John Carlisle Donnelly of Pittsburgh. After a short tour of the Southwest, they will locate in El Paso, Texas.

RUTLAND, VT.—The Music Teachers' Association recently gave a social evening. The entertainment committee consisted of Mrs. M. L. Beardsley, Miss Gertrude Aldrich and Mrs. James Hart. Luncheon was served at the Oriental Tea Rooms.

MOUNT VERNON, N. Y.—Among the soloists who have been heard at local churches recently are Harry Kemp, tenor, and Mary Waterman, violinist, at the First Presbyterian Church, and Alice Moncrief, contralto, at the First Baptist Church.

ST. LOUIS, MO.—Mrs. Frank Gorman, contralto; Frank Spahn, baritone; Ellis Levy, violinist, and Abe Torgove, 'cellist, gave a program in Vandervoort Music Hall recently for the entertainment of the ladies attending the convention of druggists.

AKRON, OHIO.—Beatrice McCue, contralto of New York, was heard in a recital of songs here recently. Inasmuch as this city was formerly her home, she was greeted by a large audience. She was assisted by Carmine Fabrizio, violinist, of Boston, and Katherine Bruot, accompanist.

WATERLOO, IOWA.—Mr. and Mrs. George E. Turner, who have been prominently identified with musical affairs of this city for several years, have moved to Kansas City, Mo., where Mr. Turner will play in the Independence Christian Church and also at the Newman Theater.

CHARLESTON, W. VA.—The Charleston Choral Club, under the direction of J. Henry Francis, which is entering its sixteenth season, has announced that it will give Handel's "Messiah" at Christmas time. Weekly rehearsals are held at St. John's Church.

WINSTON-SALEM, N. C.—A large number of important musical events have been arranged for by the Salem College and the Rotary Club, the first being a song recital by Reinald Werrenrath, baritone, on Oct. 14 and the second a piano recital by Fannie Bloomfield-Zeisler, Nov. 15.

ERIE, PA.—The music department of the Woman's Club with Mrs. Winifred LeSueur in charge, has begun the season with the study of Russian and American composers, and will also take up the folk-songs of all nations. An operetta for women's voices is planned later in the year.

CASCADA, CAL.—Wandzetta Fullerbiers, soprano from San Francisco, who has been on a vacation in the Sierras, has consented to remain for the month of October to take part in a series of Friday afternoon soirees in Big Creek. These concerts are to be given for the benefit of the schools.

EAST LIVERPOOL, OHIO.—Gorea Giethlen has returned to her home from Germany, where she went eight years ago to study singing. At the outbreak of the war, Miss Giethlen was singing leading rôles with the Royal Court Grand Opera Company in Dresden.

NEW BRITAIN, CONN.—The New Britain Musical Club began its season last week with a miscellaneous program in Grammar School Hall. Valdo Selden Pratt of Hartford and Dr. Jean Peck of New York will give two lectures.

STEBENVILLE, OHIO.—The Ohio Valley Male Chorus is being organized to compete in the Eisteddfod to be held in Philadelphia on New Year's Day. The committee is composed of Davis Price, Davidson; bass, Marius Johnson, C. Warner Lawson; clarinets, Edward Mulford, Alvin Comstock; horn, Thaddeus

Thomas Morgan, James Rogers, John Phillips, Dr. L. L. Cramer, John Bynon and others. John Phillips is the director.

OKLAHOMA CITY, OKLA.—The first meeting of the Music Department of the Catholic Women's Activities Club for the season was held recently at the home of Mrs. M. J. Bartlett. Mary Blackman was in charge of the program, which was confined to Schubert and Schumann. M. Piersol acted as accompanist.

ERIE, PA.—Wilson Root Bushnell is the new bass at the First United Presbyterian Church, having resigned his position as director of the choir at Simpson Methodist Church. Other members of the quartet are Faith Argyle McCormick, soprano; Jane Feist, contralto, and Bruce Morrison, tenor, with Albert H. Dowling, organist and director.

ITHACA, N. Y.—Leila Bartholomew has received an appointment as assistant supervisor of music in the public schools of Buffalo, N. Y., and has left to take up her new work. For several years Miss Bartholomew has had charge of the music in the Junior High School of Ithaca and has been an instructor in the Course for Supervisors of Music given at Cornell University.

TOPEKA, KAN.—The Sonora Grand Opera Company made its first appearance here Oct. 8 and 9, when "Rigoletto," "Carmen" and "Lucia di Lammermoor" were presented. The operas were well staged and well sung as a whole. Giuseppe Dori, tenor; Eduardo Lejarazu, baritone, and Alfredo Graziani were favorites with their hearers.

BUFFALO, N. Y.—The first meeting of the season of the local chapter of the Organists' Guild was held in the Trinity Parish House recently, the speaker being Dr. Victor Bier of New York. Among the visiting organists to be heard in recital later in the year are Frederick Schlieder, Lynn Farnum and Clarence Dickinson. Charles M. Courboin has been engaged to conduct a master course in organ playing in May.

SAN ANTONIO, TEX.—The first musicale of the season was given by Mrs. F. L. Carson, with Hugh McAnnis, organist of New York. On the program were Ella Mackinsen, pianist; Roy Wall and Alva Wilgus, baritones; Algovia Wolfe, Verna Rabe and Carmen Gorjux, sopranos; and Henrietta and Katherine Bruhl, pupils of Granger and Auer. Mr. McAnnis gave a well attended organ recital at the Masonic Temple during his stay.

WATERLOO, IOWA.—A musicale was given at the home of Mrs. Edward L. Rolph as a compliment to the wives of the visiting physicians to the Tri-State Medical Association convention on Thursday afternoon. Those taking part in the program were: Marion T. Ransier, pianist; Rose R. Marshall, violinist; Henry Iblings, tenor; Mrs. Baumeister, reader, from Avoca, Iowa; Mrs. Luverne Covell and Mrs. Henry Iblings, accompanists.

CEDAR FALLS, IOWA.—A community orchestra has been organized by Theodore Gundry, head of the department of orchestral music at the State Teachers' College. Orchestra players residing in Waterloo or Cedar Falls are eligible to membership. Weekly rehearsals will be held alternately in Waterloo and in Cedar Falls to accommodate the members living in Waterloo. Free tuition will be afforded and the use of a few instruments.

JERSEY CITY.—Josephine Emerson, violinist and former resident of this city, was the assisting artist the first Sunday morning of the month at the services in the Bergen Reformed Church, when a memorial tablet in honor of ninety young people of the church who served in the war, was unveiled. At the recital and special musicale for the first Sunday in the month the evening service had harp solos by Annie Welch with special numbers by the quartet.

ATLANTIC CITY, N. J.—The Crescendo Music Club opened its season last week with the annual reception for its president, Cordelia Arnold, in the chapel of the First Presbyterian Church. This opened the sixteenth year for the club, which is one of the largest and most flourishing musical organizations in the city. Mrs. K. K. Worcester, Mrs. William Boyd, Elizabeth White and Harry Kaufman sang and Mrs. Alfred Weston gave a short history of the club.

MERIDEN, CONN.—The High School Glee Club has begun rehearsals and will make its first appearance on the evening of Oct. 30, at the annual freshmen reception. The membership is limited to twenty-five. The following officers have been elected: President, Edward Pooley; vice-president, Francis Grimes; Weber McKinnon, secretary and treasurer; Philip Saleski, manager and librarian; Harry Weiting, chairman of the social committee, and Wayne Hall, leader.

FARGO, N. D.—Attilio Baggiori, a young Italian tenor, formerly a student of Mildred Romsdal Bruns of Concordia College faculty and for the past two years of William Clare Hall of Chicago, has been making Victor records during the past season. Mr. Baggiori expects to leave in the early spring for Italy for special vocal training. He will be accompanied by Mr. Hall. Mr. Baggiori and Mrs. Bruns will give a recital in late November, at Concordia College.

OKLAHOMA CITY, OKLA.—A MacDowell program was given at the opening meeting of the season for the MacDowell Club, in the home of Mrs. Joseph Huckins, Oct. 9. Activities for the music department of Sorosis Club were resumed after the summer vacations, with a meeting Wednesday night, in the home of Mrs. Joseph M. Perkins, with Mrs. Mae Severin Albertson and Mrs. P. W. Tibbs as assisting hostesses. The program, under the direction of Nannie Miller, was devoted to Rachmaninoff and Russian music.

PORTLAND, ORE.—Jasper Dean McFall has severed his connection with the Sunnyside M. E. Church, of which he has been musical director for the past eight years and will devote his entire time to teaching. A diploma of merit has been received by George Hotchkiss Street from the Italian government as a recognition of his services as organizer and director of mass singing in the Italian army during the season of 1918-1919. Cecilia Tenney, lately organist at Rose City Park Methodist Church, has left Portland and will study music in Lycee St. Germain en Laye, about ten miles from Paris, specializing in pipe organ and piano.

PORTLAND, ORE.—Gertrude Hoerber, vocalist and violinist, is traveling through Canada on the Ellison-White Chautauqua Circuit. This is Miss Hoerber's fourth season with the Ellison-White organization. Lucien E. Becker has been selected as organist at the dedication services of new pipe organs in the Lutheran, Second Baptist and Methodist Episcopal churches. The Schubert Club, J. W. Belcher, director, held its first rehearsal of the season on Monday evening in the Columbia Building. E. Rownie Richmond, soprano, sang at the social gathering of the Elks Sept. 28. She has been engaged as soloist for the ensuing year at Atkinson Memorial Church.

OKLAHOMA CITY, OKLA.—In memory of Jenny Lind, a group of Swedish numbers were featured on the program presented at the registration tea given by the Ladies' Music Club, at the parish house of St. Paul's Cathedral Saturday afternoon. A paper on the noted singer was read by Mrs. John M. Miley. Preceding the program Mrs. Frederick B. Owen, vice-president, gave a talk welcoming Mrs. C. B. Ames, president, who spent last winter in Washington. D. C. Other members who were heard included Mrs. W. M. Bonner, Mrs. A. C. Robertson, Mrs. George Short, Dana Lewis, Martha Gilmen, Mrs. Edla Lund, Mrs. Edward Cornelius, Mrs. Owen and Mrs. Laura St. Mary acted as accompanists for the afternoon.

HARTFORD, CONN.—After competitive trials the personnel of the High Orchestra has been announced as follows: First violins, Barbara L. Abbey, concertmaster; Reuben Segal, Saul Shulansky, Sadie Schwartz, Louis Holtman, Anna Weinstein, Samuel Fein, Alexander Krofeld, Joseph Glotzer, Isabelle Prentiss, Alfred Cohn, Antonio Parisi; second violins, Max Haverback, principal; Howard Prutting, Frank Meluzzo, Elsie Palmer, Dorothy Johnson, Sylvia Honiberg, Harold Cantarrow, Dora Cantor, Sidney Lifszitz; cellos, Murtle K. Palmer, Charlotte V. Clough, Richard S. Allen; flute, Hyman S. Zlotnik; cornets, Worthington Hills, Jacob Crazzow, Irving Joseph, James R. Williams; tympani, Howard H. Baldwin; viola, A. Julian Kosinski; drums, Joseph Slattery; piano, Irene E. Cohen.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Several new engagements have been booked for pupils of Sergei Klibansky. Lotta Madden, soprano, will be soloist at the Pittsburg, Kan., Musical Festival in 1921. The Capitol Theater management has engaged Ruth Percy, contralto, who was appearing in Virginia during September and sang for the Sphinx Club of New York at the Waldorf-Astoria on Oct. 12, for a period of ten weeks, and also Sudworth Fraser. Elisabeth Carpenter has accepted the position of vocal instructor at the Wesleyan College, Macon, Ga., and Gertrude Graves will teach at the Lawrence Conservatory, Appleton, Wis. The First Presbyterian Church of Morristown, N. Y., has re-engaged Alveda Lofgreen as soloist. Hattie Arnold is touring with the Savage Opera Company. A recital at the Carmel Institute, Carmel, N. Y., will be given on Nov. 15 by Marjorie Amy. Lottie Howell was well received at a recital which she gave for the Educational Alliance on Oct. 12. Betsy Lane

Shepherd is making an Edison tone-test tour.

A school of grand opera, for the purpose of giving operatic performances with artist-students in a New York theater, has just been formed. The general director is Mario Salvini, who will have charge of voice, diction and interpretation. With him are associated Giulio Setti of the Metropolitan as director of ensemble and repertory; Luigi Albertieri of the Metropolitan, as stage and ballet master; Jacques Presburg, formerly of Covent Garden, and Oreste Bimboni, coach. Further details of the organization will be made public shortly.

Celestine Drew, a pupil of Elizabeth Kelso Patterson, the vocal teacher, was soloist at a meeting at the West End Presbyterian Church recently. Harry Horsfall, organist at the church, played the accompaniments. Mr. Horsfall is associated as coach with the Elizabeth Kelso Patterson School of Singing.

SCHUMANN HEINK AND YSAIE AT HIPPODROME

Joint Concert, Ernestine Schumann Heink, contralto, and Eugene Ysaie, violinist, New York Hippodrome, evening, Oct. 17. The program:

1. "Mitrane" (Aria), Rossi, MME. SCHUMANN HEINK. 2. Sonata (D Minor), Erohe (Allegro), Sarabande (Lento), Finale con spirito, Geniniani-Ysaie, EUGENE YSAIE. 3. "Flanders Requiem," "To a Messenger," "Out Where the West Begins," "Have You Seen Him in France?" La Forge; "Taps," Pasternack, MME. SCHUMANN HEINK. 4. "Extase" (Fourth Poem), Ysaie; Rondino (E Major), Vieuxtemps, EUGENE YSAIE. 5. "Deep River" (Old Negro Melody), Arr. by H. T. Burleigh; "Slumber Song," Brahms; "Kerry Dance," J. L. Molloy; "Erl King," Fr. Schubert, MME. SCHUMANN HEINK. 6. Prize Song from "Die Meistersinger," Wagner; Valse (E Minor), Chopin-Ysaie; Ballade and Polonaise, Vieuxtemps, EUGENE YSAIE. 7. "Indian Love Song," Lieurance; "Agnus Dei," Bizet, MME. SCHUMANN HEINK.

Neither Mme. Schumann Heink nor Mr. Ysaie need any great amount of criticism of any kind. Both are artists too well known and too well liked by the American public. The concert was notable, principally for the fact that the great contralto sang Brahms's "Wiegenlied" and Schubert's "Erlkönig" with the original text—and the roof did not fall in! Quite the contrary, the audience applauded the Brahms number so strenuously that it had to be repeated, which was no more than it deserved, as it was a lovely piece of singing. The concert may fairly be said to have put the quietus on the idiotically chauvinistic attitude of singers who have been using appalling English versions of German songs. Mme. Schumann Heink's first group of English songs were of a caliber affected of late by this singer, but not especially notable. The whole of her work was of a high order.

Mr. Ysaie's best work was done in the slow movement of the Sonata and the "Meistersinger" Prize Song. He was the

recipient of much applause. The two artists as a final *bonne bouche* gave Bizet's "Agnus Dei," set to one of the entre-acts of "L'Arlésienne." The audience was a capacity one. J. A. H.

CHICAGO OPERA TO HAVE BANNER YEAR

Demand for Subscriptions in All Parts of Country Is Unprecedented

CHICAGO, Oct. 16.—Grand opera, in so far as "Major League" is concerned, will have its official opening on Monday night, Oct. 18, when the Chicago Opera Association enters upon the extensive activities Executive-director, Herbert M. Johnson, has arranged for the season of 1920-21. To Milwaukee goes the distinction of hearing the first aria of the season, almost a month before the home season in Chicago or the Metropolitan, in New York.

"Cavalleria Rusticana" and "Pagliacci" will constitute the opening bill, with Rosa Raisa, Riccardo Martin, Desiré Defrère and Philene Falco in the former, and Titta Ruffo, Forrest Lamont, Marcella Craft, Lodovico Oliviero and Defrère singing the latter. On Tuesday night "La Traviata" will be sung with Frieda Hempel, Alessandro Bonci, Giacomo Rimini, Philene Falco, Constantin Nicolay, Sallustro Civali and Defrère. From Milwaukee the organization proceeds upon a preliminary tour, embracing Springfield, Ill.; Des Moines and Sioux City, Iowa; Sioux Falls, S. Dak., and terminating at St. Paul on Oct. 30. Two weeks and a half of rehearsal follow in preparation for the home season at the Auditorium, which will be inaugurated with a novelty, "Jacquerie," by Gino Marinuzzi, artistic manager and chief conductor of the company, and which has hitherto been heard only in Rome and Buenos Aires. The opera was selected to inaugurate the season in compliment to Mr. Marinuzzi.

The selection of Wednesday, Nov. 17, for the beginning of the home season is in conformity with a tradition which advances the opening performance one day each season to permit subscribers equal opportunity to be first nighters in annual

rotation. At the conclusion of the Chicago season of ten weeks the organization proceeds to New York to open its season there on Monday, Jan. 24, for six weeks at Hammerstein's Manhattan Opera House.

Following the New York engagement, the real wanderings of the Chicago company begins with what is known as the post-season tour. This carries the organization across the continent, with an invasion of the Southwest as far as the Mexican border and long stays at San Francisco and Los Angeles, bringing the singers back to Chicago in May in time to scurry for their European and South American engagements.

Executive-director Johnson reports unusual interest in and support of opera not only in New York and Chicago, as disclosed by the early rush for subscriptions, but throughout the entire country, where a reaction to grand opera is apparent such as hitherto has been unknown. He associates this with the complaint made by theatrical producers and managers that interest in the theater is waning "on the road," and leans to the view that the high prices theatrical attractions are compelled to charge are causing the general public to turn to grand opera as a bargain.

"Of course, there is no gainsaying that there have been wonderful results accomplished of late in musical education and in arousing in unexpected places a dormant or atrophied love of music," said Mr. Johnson. "This is proved by the generous subscriptions and the unprecedented business done by opera organizations, both of the more ambitious and the cheaper sort; but aside from this, it is quite apparent that a new clientele is rallying to opera, recognizing in its dramatic and spectacular aspects an appeal that cannot be gratified on so magnificent a scale elsewhere, and which in turn is rapidly absorbing an appreciation of the purely musical foundation."

"The Chicago company is very much gratified by the welcome it has received in New York, and its return to the cradle where it developed, Hammerstein's Manhattan Opera House, has been the signal for support from its friends on a scale never before experienced. Receipts from subscriptions in New York, at this early date, are in excess of the total when the season opened last year. New York's material appreciation has been so great that there is now an open rivalry in the subscription departments there and in Chicago. As this active support is practically universal throughout the territory where the company is scheduled to appear, we feel that every indication points to the most successful season in the history of the organization."

MARGIE A. MCLEOD.

STOPAK WELCOMED WARMLY AT DEBUT

Josef Stopak, violinist, Recital, Carnegie Hall, afternoon, Oct. 16. Accompanists, Rudolph Gruen at the piano, Francis Moore at the organ. The program:

Concerto in A Minor, with Piano and Organ, Vivaldi-Nachez; Intrada, Desplanes-Nachez; Prelude in E Major, J. S. Bach; Andante, Mozart-Saens; Variations on a Theme of Corelli, Tartini-Kreisler; Concerto No. V, Vieuxtemps; Serenade Melancolique, Tchaikovsky; Minute Caprice, Rode-Thibaud; Melodie, Guiraud; Scherzo-Tarantelle, Wieniawski.

Smoothness, precision, assured musicianship and the refinement to be expected of a favored pupil of Thibaud were welcome attributes of the playing of young Josef Stopak, first heard abroad and now presented to America, the land of his birth and of his musical studies. His audience was a large one, and its admiration of the young violinist's skill was expressed in the most fervid applause.

It cannot be said, however, that young Stopak—whatever the future holds for him—has joined the company of the violinistic giants. Poised as his playing was on Saturday, it was not poised on wings. His numbers were excellently presented, but they lacked the variety of style and the emotional sweep to ward off an element of dullness. He played tastefully, easily, confidently, and with a chaste and attractive tone. Fundamentals apparently were firmly in his grasp, but there was no hint of a conflagration. O. T.

Anderson Artists to Appear With Mendelssohn Choir of Pittsburgh

PITTSBURGH, PA., Oct. 20.—The Mendelssohn Choir, Ernest Lunt, musical director, has engaged to appear with it this season several artists who are under the management of the Anderson Bureau. Merlin Davies, tenor, will sing in "The Messiah" with the choir on Dec. 28, and the production of Parker's "Hora Novissima" on March 2 will have as soloists Edith Bideau, soprano; Elizabeth Lennox, contralto; Robert Quait, tenor, and Norman Jollif, bass-baritone. R. G.

promise of a brilliant career. His earlier musical studies were made in Toronto and were followed by courses in London, Eng., and Italy. For several years he resided in New York and filled many important concert engagements in the States and the Dominion, and for a time was soloist with the Paulist Choir.

The late Mr. George was unmarried, and is survived by his mother, two sisters, Margaret and Isobel George, and two brothers, Charles C., of Toronto, and Thomas H., of New York.

Nicola Donatelli

LOS ANGELES, CAL., Oct. 16.—Nicola Donatelli, bassoonist, band and orchestra conductor, prominent in band and theatrical music in Los Angeles for ten or twelve years, passed away last week. He was born in a village near Naples and graduated from the Royal Conservatory. He came to Los Angeles with the Royal Italian band of Channing Ellery. He played in the Los Angeles Symphony and conducted at the California and the Kinema theaters and had charge of the bands of Long Beach and Santa Monica at various times. W. F. G.

Joseph Snyder

CHICAGO, Oct. 18.—Joseph Snyder, a well known patron of music, died on Oct. 13. He was a large stockholder in the Chicago Musical College, and to his generosity many a poor student owed his chance to receive a musical education. Mr. Snyder was a brother-in-law of Louis Eckstein, president of the Ravinia Opera Company. F. W.

Frederick W. Chickering

CHICAGO, Oct. 18.—Frederick W. Chickering, a member of the family of Chickering Brothers, piano manufacturers, died suddenly on Oct. 14 while dancing in the ballroom of a South Side hotel. Heart disease is said to have been the cause of his death.

Passed Away

Selma Kronold

Selma Kronold, a well-known operatic soprano of the last generation, died of pneumonia at St. Francis Hospital, New York, on Oct. 9. Mme. Kronold was born in Krakov in 1866 and educated in a Catholic convent in that city, and made her operatic debut as Agathe in "Der Freischütz" in Leipzig, at the age of sixteen. She then sang under Anton Seidl's management in Berlin, Frankfurt and Rotterdam, and was for a number of years the leading soprano of Kroll's Opera in Berlin. She was brought to America for operatic performances at the Thalia Theater in New York and was afterward for three years with Colonel Savage's English opera company. She sang *Santuzza* and *Nedda* in the first American performances of "Cavalleria Rusticana" and "Pagliacci" in Philadelphia with the Gustav Hinrichs Opera Company and later sang at the Metropolitan under the Abbey, Schoeffel and Grau régime. About twenty-five years ago Mme. Kronold was married to Jan Koert, but the marriage was not a happy one. Mme. Kronold soon after became a member of the Roman Catholic faith and since then devoted most of her musical energies to directing the Catholic Oratorio Society, for whose coming season she was preparing at the time of her death.

Arthur W. George

TORONTO, ONTARIO, Oct. 14.—Arthur W. George, baritone, who was well known both in Canada and the United States, died on Oct. 9, of pernicious anemia, from which he had been suffering for over a year. He was born in Toronto, the third son of the late T. H. George. He was regarded as one of the rising Canadian baritones and gave

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London's First Week Yields Fine Recitals

Myra Hess's Recital the Outstanding Feature of Offerings—Welchman in Recital of Native Songs—Laurance Turner Makes Auspicious Début—Native Novelties at the Promenade Concerts

LONDON, Oct. 1.—The first week of the autumn musical season has yielded a handful of recitals and some routine concerts, from which one event stands out with special prominence—the Chopin recital which Myra Hess gave at Queen's Hall. This young pianist has had her measure of success, especially in recent years, but I do not recall that she was ever before able to fill every seat of our most important concert hall. Her recognition has been gradual, no doubt partly in consequence of the unobtrusiveness of her methods, but it is none the less secure for that. She has acquired no platform mannerisms in the process, but is still as wrapt as ever in the music itself. Her recital was not only a great popular success, but a delight to the fastidious. The two things do not coincide as often as they will when the millennium arrives.

The other recitals attracted less attention. Harry Welchman, a singer now appearing in revue, devoted one to songs by Roger Quilter, Cyril Scott and Raymond Loughborough, all of which had a kind of family likeness, which was made even more apparent by his singing each song in the same manner. The manner itself was suave and pleasant, the voice being agreeable and well produced, but it must be confessed that there was a touch of the picture-post-card about the concert.

The next evening we had Wenefride McGuire, a young singer who may make good in time, but has a lot to learn before that prospect materializes. Simultaneously at another hall there was one of those weird demonstrations of Indian music with which we are afflicted from time to time. They generally arise from the misguided enthusiasm of English amateurs reacting upon the susceptibilities of some Hindus present in the country on other than musical business, and possessing just that smattering of knowledge that an average Englishman similarly placed in India would display if invited to demonstrate English music to

the natives. India possesses a great art of music with a wonderful tradition of its own which will some day come upon the musical world as a revelation. Fox-Strangways has written a highly interesting monograph upon the subject. The circumstance that he left the hall in disgust after listening for five minutes speaks for itself. For my part I fully sympathized with some Indian gentlemen present whom I heard describe the proceedings as an insult to their country. The misfortune is that scarcely one music lover in a thousand knows anything about Indian music, and those who came in good faith to be enlightened have presumably received a lasting impression which is totally wrong.

The last recital I attended was that of a young violinist, Laurance Turner, who, I understand, hails from Yorkshire and is locally taught. If that is so I shall soon find myself recommending students to go north, for his training was obviously on the right lines and has given him not only a very sound technique but full confidence in what he was doing. He also has the genuine musical temperament and gave spirited interpretations in which the only thing lacking was the intellectual breadth which does not belong to his years. His playing of the "Chaconne" encouraged great hopes for his future.

There have been two novelties at the Promenade Concerts this week, both of them by British composers. The first was a recently published violin concerto by York Bowen in which the solo part was admirably played by Marjorie Hayward. It is a work that should find a ready welcome from violinists, for it is effective and grateful to play and full of good things. It holds no new revelation and is not very modern in spirit, but it is written with real musical skill and is uncommonly good to hear.

The second novelty was entitled "Merry-Eye," by Herbert Howells, one of the most interesting of our younger composers. His own description of it is worth quoting: "This piece has not necessarily a program, but if an idea of such be entertained, it can be supposed

that the listener meets with an average type character out of the domain of folklore—called *Merry-Eye*—who reveals more about himself and his personality than folklore itself ever tells of him or his kind. Much that he relates is true

to his name and to such part of his history as is common reading-public property; much else, on the other hand, contradicts. *Merry-Eye's* name is—like most titles—only half suggestive of truth. . . . It is intended that the listener shall interpret *Merry-Eye's* remarks according to fancy or pleasure; or the work can go entirely free of any associated program." This obviously indicates an extended scherzo with lyrical contrasts. The thematic ideas resemble the idiom of English folk-song without being directly derivative. The music is exhilarating and effective, the only lingering doubt being whether the composer has not done too much with a slender theme, vertically as well as horizontally, for the polyphonic texture is somewhat full. E. E.

NAMARA APPLAUDED BY SUNDAY THRONG

Marguerite Namara, soprano, Song Recital, Aeolian Hall, afternoon, Oct. 17. Accompanist, Walter Golde. The program:

"L'Amour de Moi," 15th Century; "My Lovely Celia," Munro; "M'Ha Preso Alla Sua Regna," Paradies; "De Fleurs," Debussy; "Scheherazade," Ravel; "My Native Land," Gretchaninoff; "Before My Window," Rachmaninoff; "Pendant le bal," Tchaikowsky; "Cortege," Poldowski; "The Message," Rhea Silberta; "The Little Brown Bee," Harry Osgood; "The May Day Carol," Deems Taylor; "The Rivals," Deems Taylor; "Happiness," Hageman; "Clair de lune," Szulc; "L'oiseau bleu," Debussy; "La Reve," Grieg.

The popularity of Marguerite Namara was attested by a Sunday afternoon audience of a generous size which not only applauded with unrestrained enthusiasm throughout the program but recalled her for a succession of encores. For several of these extras she played her own accompaniment, among the numbers thus presented being the Gavotte from "Manon" and the waltz song from "Romeo and Juliet."

Accompaniments were a matter of more than usual interest throughout the afternoon, as a spinet was utilized for her two opening airs, and in the subsequent French and Russian numbers there was ample opportunity for Walter Golde to re-emphasize his pianistic attainments.

The program was not lacking in interest, and it was presented in a manner to emphasize its contrasts. There was zest and intensity and personality in the interpretations. Melodic outlines evidently were of secondary consideration. The most attractive of the numbers, as sung, were the Ravel "Scheherazade" and the Poldowski "Cortege," in which the tang of the singer's tone and her abundant use of contrast were more agreeable than in some other numbers where a smoother, firmer-based and more essentially musical tone, attended by a judicious attention to the more delicate nuances, would have been welcome. She was not particularly happy in her choice of English numbers, save perhaps the Deems Taylor "May Day Carol," which wears well, and was effectively sung.

O. T.

The program given by pupils of the American Conservatory Saturday afternoon, was furnished by Isabelle Suess Bellows, soprano, John Weicher, violinist, and Renzina Teninga, organist.

SECOND NATIONAL SYMPHONY PROGRAM

National Symphony Orchestra, soloist, Francis MacMillen, violinist, Carnegie Hall, afternoon, Oct. 17. The program:

Symphony, B Minor ("Unfinished"), Schubert; Concerto for Violin, in A Minor, op. 28, Goldmark; Suite, "Impressions of Italy," Charpentier.

Second in the series of programs by the National Symphony, this concert further emphasized the advance which the orchestra represents over the New Symphony of last year. There were many moments when the tone quality was of noble sonority or appealing beauty. In the Schubert symphony, however, there were harsh and over-abrupt entrances, and the atmosphere of the work was all but shattered by sharp and sudden contrasts. The Charpentier suite, ever colorful but otherwise empty, lends itself better to such treatment, but it, too, conveyed suggestions of inelasticity.

Much interest centered in the appearance of Francis MacMillen as soloist, after an absence of some years, during which time he had been playing abroad. There was little interest, however, in the Goldmark concerto, at best, a pointless, uninspired and labored work. Mr. MacMillen played with characteristic intelligence and style, and it probably was not his fault that the concerto was neither dazzling nor emotionally communicative. He had the misfortune to snap a string in the midst of the elaborate cadenza, and was forced to borrow two instruments before he could complete the concerto. He seemed to play the better for the mishap. Both soloist and orchestra were very enthusiastically applauded.

O. T.

RECEPTION FOR LONDONERS

Mme. Novello Davies Entertains for Members of Quartet

To meet Mrs. Antonia Sawyer and the London String Quartet, Mme. Clara Novello Davies, the vocal instructor, entertained at her studio in West Fifty-seventh Street, New York, on Sunday afternoon, Oct. 17. Mrs. Sawyer, who has managed the recent "Beethoven Cycle" of the London String Quartet this season with such gratifying results, was welcomed by a gathering of persons prominent in New York musical circles, who were also happy to have the opportunity to greet the Londoners, Messrs. Levey, Petre, Warner and Evans.

During the afternoon, Amy Neill, the young American violinist, was heard, playing the Chopin-Saraste Nocturne in E Flat and the Tartini-Kreisler Variations admirably.

JOSEF LHEVINNE IN NEW YORK RECITAL

Josef Lhevinne, pianist, Recital, Carnegie Hall, afternoon, Oct. 17. The program:

Sonata in A flat Major, Weber; "Margaret at the Spinning Wheel," Schubert-Liszt; Impromptu in F Minor, op. 149, Schubert; Ballade in F Minor, Five Etudes, op. 10 and 25, Chopin; "Etude-Tableau," Rachmaninoff; "Scène Dansante," Tchaikowsky.

The recital began wearily. Mr. Lhevinne erred in disembodying Weber's A flat Sonata. All of Weber's pianoforte writings, save the perennial "Invitation to the Dance" and the "Perpetual Motion" study, are dead-wood. The present sonata is faded, shallow, hopelessly uninspired music. It may once have boasted a factitious brilliancy, but that was before the day of Liszt and the modern scintillations. The good is now interred with its bones. Mr. Lhevinne played it with a placid fluency. It made sleepy entertainment and cast an apathetic pall over the early part of the program that was dispelled only by the pianist's glib treatment of Schubert's F Minor Im-

promptu. Enthusiasm mounted after that. It became insistent in the course of the Chopin études, among which Mr. Lhevinne played three of the unfamiliar ones. At the end of this group he found it necessary to add the octave study before proceeding to the Russian business of the day.

Mr. Lhevinne seemed during a considerable part of the afternoon to be in a milder mood than his wont. His scintillation was pitched in a lower key, with somewhat less of his habitual intensity and fierce coruscation. Yet several of the Chopin studies—most especially the aforesaid octave one—and the surging B Major Prelude of Rachmaninoff were played in the full amplitude of his vigorous style.

Deft articulation and subtle, fine-spun effect, on the other hand, suffused the performance of the Schubert Impromptu. Some of the charm of Liszt's "Margaret at the Spinning Wheel" transcription was lost by a lack of distinctness in the ceaseless whirling figure of accompaniment, so charged with suggestive meaning.

Of the profounder qualities of interpretation—of poetic insight, imaginative grasp and emotional perception—Mr. Lhevinne's playing showed the usual want. He can sometimes transfigure externalities. But he never does so to the highest service of elucidation. His rendering of the magical Ballade in F Minor epitomized his art in this respect.

H. F. P.

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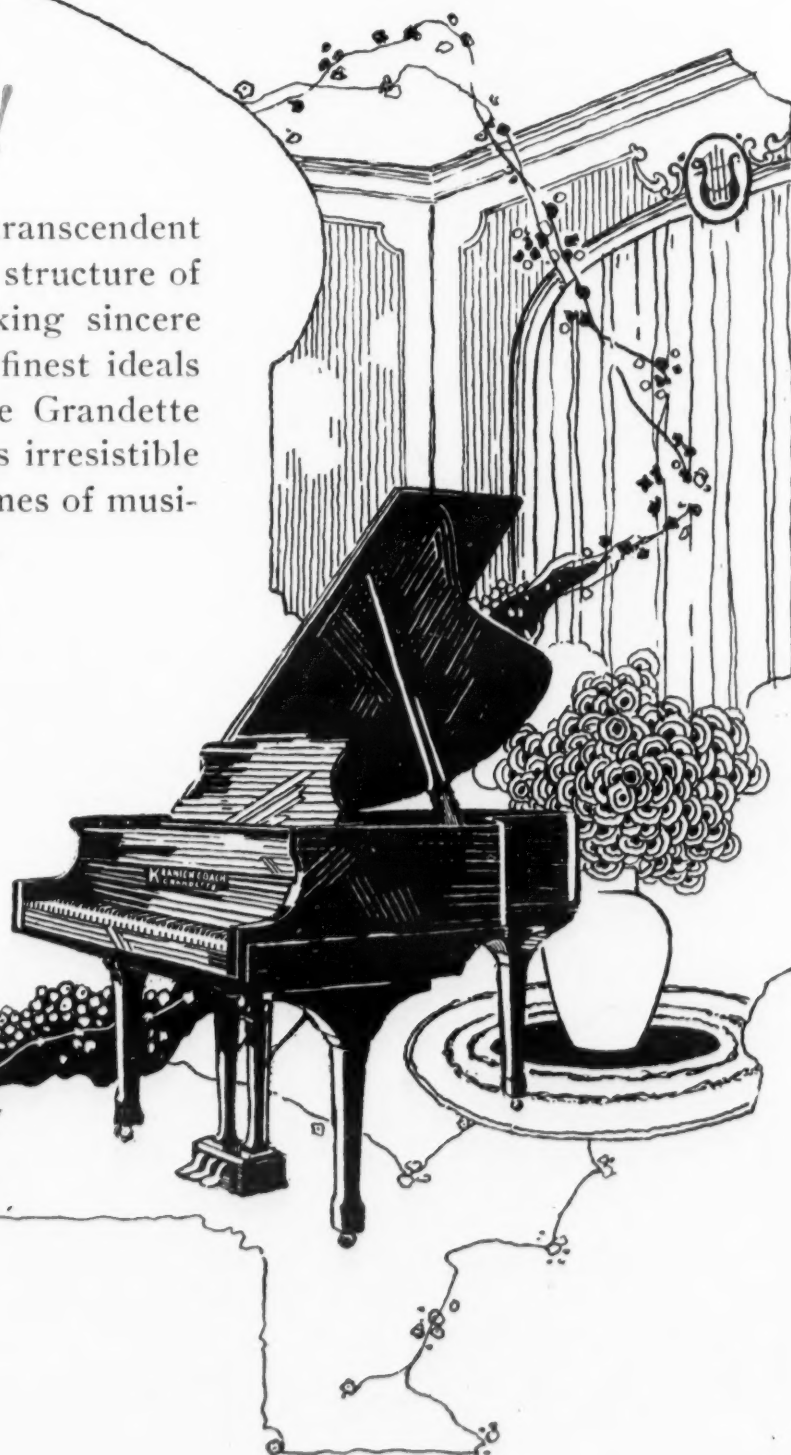
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